



THE NEW YORK



DRAMATIC MIRROR

VOL. LIX, NO. 1,524.

NEW YORK, SATURDAY, MARCH 7, 1908.

PRICE TEN CENTS.



Photo Steinberg, N. Y.

WILLIAM DORRISON

W. H. P. '08

THE NATIVE GIRL



At an impromptu banquet of persons from her own State now resident in New York I was attracted by a quiet girl who sat smilingly observant of the chattering about her. Again and again I turned from the human mazes, strident and tireless in their efforts to be brilliant, to the tall, quiet girl, who listened more eloquently than they spoke. I became conscious of a mighty current of magnetism drawing my eyes and bearing my thoughts toward her.

"Why do I look at her continuously?" I thought. "There are a dozen prettier girls in the room." This was true.

"Certainly they are all more vivacious." This again was true. Peevishness protested against this homage to the girl, who gave no outward token of her power to ensnare unwilling attention.

I tried to analyze her. Tall, of camellia-like pallor, with a good brow, a strong, well formed nose, a rather wide mouth, and a careless glory of loosely arranged auburn hair! These were the only outward and visible tokens of inward gifts. Once she arose and crossed the room. I saw that she was tall and slender, with rather square shoulders. She moved with a grace so quiet, so unobtrusive, that she did not seem to move at all.

Some one whom she knew presented some one else. She acknowledged the introduction with a smile as swift and illuminating that it was like bringing a lamp into a dark room. Then, again, she disclosed the rare talent of listening well. Scarcely a word did she speak, but with charm she listened! It must have turned the head of a man to see his foolish utterances so attended. She listened as Desdemona listened to the stories of Othello.

"Who is she?" I asked nineteen persons. They did not know. The twentieth did. "She is Lillian Albertson, a little girl who has been playing in the stock companies in California. We expect a great deal from her."

Last Autumn in the brief lived The Silver Girl, and now in Paid in Full, that strong play so strongly rendered by veteran players, the girl shines with jewel-like brilliance.

Of splendid repose and entire sincerity, with youthful charm dominated by keen intelligence, she is one of the most attractive and promising young actresses that has trod the boards of Broadway for dramatic scenes.

May Irwin, with her husband and son, will soon sail to Europe for rest and forgetfulness of vaudeville conditions. She has completed her twenty weeks' tour in vaudeville with financial but not artistic satisfaction.

"In vaudeville there is freedom from care of a company, and all the other managerial worries, and especially in this hard time year that is a relief. But some of us get so used to worry, you know, that we are uncomfortable in our minds when we don't have 'em."

Probably Miss Irwin will stop in London. If she does she will surely go to see her country woman, Marie Dresser, in some of the shrews and winks and facial contortions that have so delighted London, and having done so, if the box of trying herself on London doesn't begin burning in Miss Irwin's bonnet it will not be as wise a bonnet as we have long considered it.

Clara Morris, whose dramatic idol has always been Sarah Siddons, has written a play about England's stage idol. THE MATINEE GIRL, a peep at the scenario disclosed a plot centered about the events of the glorious Siddons' life when she was twenty-five, showing her as the splendid protector of the daughter of an old sweetheart of hers. The play has the merit of historic fidelity. It reproduces the terrible scene when Mrs. Siddons was hanged from a London stage. It portrays her return to success, and her trust in the little room which had been the scene of her poverty and despair, now that delayed success had come. There is a scene of the highway robbery of the actress' coach on Hampden Heath, and a last tragic-comic scene with the Prince of Wales in the greenhouse of her theatre.

Two more books of the Morris series will soon appear. In crimson binding in the one case and dull brown in the other we will find in the book stalls this Spring her "The New East Lynne" and "Dressing Room Receptions." "The New East Lynne" is the sequel to the play which was one of her most successful vehicles, Miss Maudslayi. "Dressing Room Receptions" has for its theme the informal visits paid by lawyers, clergymen, play-actors—persons of high estate in all the professions—to her in her star's dressing room in the theatre of this country.

Rose Stahl, being the daughter of a German editor, who plays upon the language of this country and his folkland, as a great musician covers the strings of his harp, has a liking for tapping with English herself. Sitting before a plate of blue points she said, "These aren't roses. They're Jew-ivy." Last week she warmed the heart of a New-

critic by writing him, "Thank you for your cheery review. My best wishes for you all ways and always, Rose Stahl."

When a great psychologist writes a profound work on "The Evolution of a Star" he will give one chapter to "How She Progressed in the Art of Being Interviewed."

Frances Starr will furnish an excellent example of this progress. THE MATINEE GIRL, chanced to be the second pencil prodding person who interviewed the dainty Rose of the Ranch. She was very glad to be second, for the first interviewing invader had faced and interrogated an utterly speechless young person. Miss Starr in the shimmering satins and frosty laces of Juanita dropped all of her thousand coquetties at the door of her dressing room. Her smile froze. Her pretty, piquant face paled. The power of the press, although represented in the person of a most suave and ingratiating male person, gave her a nearly fatal attack of stage fright. The interviewer smiled. He flung compliments at her feet as Sir Walter Raleigh spread his velvet cloak for the regal tread of the Virgin Queen of England.

Yet not one word spoke Frances Starr. Speech was to her a lost art. She cast a terrified look at the benign face of her manager. David Belasco saved that interview by giving it himself.

When a few evenings later THE MATINEE GIRL conducted a second interviewing invasion little Miss Starr had found her speech, but it was not fluent. When she was asked about her ambition she turned her flushed face to the shelter of a blue silk cloak that hung on a hook, as a child hides its burning cheeks in its nurse's apron.

But a year later, when I asked her what the year since that debut had meant to her in self-development and in her outlook upon life, she talked interestingly and without reserve. Now comes from various cities the tidings that the little maid is actually making certain speeches.

On the first night of her appearance there, when one city signified its warm approval of play and star, Mr. Belasco responded: "I am glad that you have taken this little girl to your heart," he said. And when calls for Miss Starr followed she crept out of the first entrance and stammered in a voice no one could hear, "I thank you."

Now, however, after the second act, she appears in the centre of the stage frankly delighted, and says with only two or three unnecessary pauses:

"You have made me so happy. I wish Mr. Belasco were here, but since he is not I must thank you for him and for us all."

Behold what a miracle eighteen months of starship hath wrought!

"Zakkuri! Zakkuri!"

They who called upon Blanche Bates in her roomy, old-fashioned apartment on West Fifty-second Street, in New York, were startled by Miss Bates' sudden outcry. It recalled the chamber in the war minister's palace in The Darling of the Gods. It summoned the wrath of the terrible minister of war. One's fevered fancy heard the death cries of his victims as they fell through the fatal trap.

"Zakkuri! Zakkuri!" cried the victims, while the audience shudders.

Yet here was Blanche Bates, the radiant exhalation of happiness, crying out cheerily, "Zakkuri! Was she a spiritualistic medium? Had she the power of calling back the ghost of the wicked old Bismarck of the Japanese?"

The portières parted near the hem and into the room strode a majestic creature, yellow as molten sunshine, soft as a swan's breast, with a dignity surpassing that of the terrible war minister, and a grace never equaled by any other living creature. In the middle of the room it stopped and calmly, with placid, amber eyes, gazed at one visitor after another, then into Miss Bates' face. Proffering no career he submitted in a kingly way to hers. He allowed her to lift him to her knee, to stroke his yellow head, and address to him absurd, affectionate remarks. He offered neither encouragement nor resistance. For affection is left out of them in the composition of Zakkuri and his kind. He is a Persian cat. But his name is a slander.

From Mrs. Ledia E. Morris, of Olney Post Office, Philadelphia, comes this letter:

Dear Matinee Girl: I wish personally to thank you for the very helpful article in this week's Mirror on the Cushman Club. We look for a great increase of patronage through its influence.

The success of the club depends now entirely on the ladies of the profession. The "my status" have done their part pretty well. I really believe, and even more than willing to adjust the club to the wishes and needs of the women for whom convenience it was founded. The success of all clubs is a good thing, of course, in connection with what is to be a home, not in any case an institution. There is absolutely no interference on personal independence, nor proscribing, nor including.

We are considering the possibility of changing club decorations, as one of the board is a genius at it. We would be so glad to hear from you as to any conclusions that come to you about the club, or for any suggestions as to how we can make the club more and more useful. We would be glad to hear from the profession about it, too. We want them from these who know.

The spirit of this letter and that which has prompted the founding of the club is admirable. It is the always welcome attitude of "We have done our best according to our light, but please shed more light so that we may do still better." That is always the temper of true success.

The Cushman Club, of Philadelphia, I believe, should receive the same hearty support as does the Professional Woman's League in New York. Especially since it may become the parent of many similar clubs throughout the country. If there were established a chain of Cushman clubs in many cities of the United States the question of where shall we stay, where shall we be fed and sheltered, will be answered for the girls on tour.

Never was there a reception without its accompanying perpetrator of "breach." Never is the person who says the wrong thing absent from a large social assemblage.

Elmer Robinson recalls painfully that Twelfth Night revel when, with her friend, the author of her play, she made her way through the crowded rooms of the Berkeley Lyceum, bowing to friends, and acknowledging introductions to strangers, one of the strangers pushed a stream of abduction.

"You are so delightful in the play, dear Miss Robinson, but it was such a bad play."

"Charming Selma Foster Royle, standing in the receiving line at the recent housewarming

of the American Dramatists, was accosted by a purring little person who congratulated her upon the welcome London has given to her husband, Edwin Wilton Royle's play. "Do tell me, Mrs. Royle," she artlessly inquired, "whether The Squaw Man was ever played in America!" THE MATINEE GIRL.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

One of the most successful of entertainments given under the auspices of the New York Chapter occurred on the evening of Thursday, Feb. 28. The Chapter very graciously acknowledged the indefatigable services of Regina Wells as chairman of the special committee in charge, thanking her not only for her unremitting efforts to secure the admirable talent which appeared, but especially for her own admirable rendering of the poem scene from Romeo and Juliet, with which, by special request, she concluded the program. The talent present included Ruth Pillsbury in song and dance, Mrs. Kidder-Pierce in two charming piano selections from Nevin and Mendelssohn, Mrs. Sol Smith, whose recitation gave general pleasure and whose personal welcome indicated the respect and admiration in which she is held by her Alliance friends; Charles Butler in the charming songs, "Nirvana" and "The Message"; Madeline Mennell-Bartlett in romantic dances, Bertine Robinson in recitations and stories unique and capital rendered, Hannah Wyle in "Impressions," a series of most admirable impersonations of distinguished men and women of the day; C. T. Catlin in a humorous recitation, "Ghost o' Goshen"; Jennie Shalek in several attractive ballad selections, Alma Pierce Pratt, the popular corresponding secretary of the Chapter, in the delightful monologue, "A Heartrending Affair," and Myra and Julia Hamburger, pupils of Madame Mennell-Bartlett, whose clever and attractive work in dancing received well merited applause. The officers of the Chapter return their hearty thanks to the members and friends whose attendance at this interesting entertainment insured its well earned and unqualified success.

The regular tea was served at headquarters last Thursday, the hostess being Mrs. J. Alexander Brown, who was also the chairman of the entertainment given on Monday evening, March 2. Among those present at the tea were Granville Forbes Sturgis, Ida Reichman, Constance Hamilton, Regina Wells, Rev. Walter E. Bentley, Rev. John Costello, Charles A. Algoe, Hannah Wyle, Irene Ackerman, Rev. F. J. C. Moran, Catherine C. Lawrence, Mrs. O. L. Drescher, Mrs. L. R. Verbal and many others.

Among the recent memorial records respecting the late Colonel Finlay, President of the Memphis Chapter, were resolutions of respect and appreciation by the Alumni of Princeton University.

Members of the New York Chapter are especially reminded of the Open Door evening at St. Chrysostom's Parish Hall, on March 10, and the Chapter conference meeting at headquarters, on the evening of Thursday, March 12.

Mrs. Charles E. Abbott, the efficient and popular chairman of the Ways and Means Committee of the National Council, is engaged in the preparation of a unique and artistic entertainment shortly to be given in aid of the funds of the Council.

WILLIAM NORTON.

William Norton, whose picture appears upon the first page of this week's Mirror, is an artist of the first rank, whose work in stock in New York city has finally won him the praise of New York's most conservative critics. Mr. Norton has become well known to New York theatre-goers in the past four years, having begun his work in stock at the Fifth Avenue Theatre, where he played the season. He spent the next season at the Fifth Avenue, and is now in his second season at the Harlem Opera House, where on account of his continued hard work and devotion to art his popularity has become firmly established among West Side theatre-goers.

Mr. Norton has been engaged in the profession since he was about fifteen years old. His story of his first experience on the stage is interesting. At that time he lived in Troy, N. Y., and like all other hopeful young tyros he had a longing to play Shakespeare. He had made a thorough study of the great dramatist's works, and his long-looked-for opportunity of playing a Shakespearean character came with the advent of a company of strolling players into Troy. The company was announced to play Hamlet, and the manager advertised in the daily paper for some one to play the Ghost. Mr. Norton answered the advertisement and that evening had an interview with the manager.

"You can play the part of the Ghost?" he asked.

Mr. Norton, with his heart in his throat, said that he could.

"And how about the part of the First Player?"

"I can play that, too," Mr. Norton said with a little more courage.

"And the Player King and the Priest?"

"Yes, and those also," he returned.

"Well, if you can do those parts you can report for duty to-night at half past seven." And then the manager relaxed into deep thought.

Mr. Norton says he was in a dilemma as to whether the manager had better let him play Hamlet instead, but he didn't go that far, and that night the young man went on and did the four parts and carried away the honors of the evening.

"That was my first great triumph," said Mr. Norton, and although I may have more artistic will do so as much good."

Since that time Mr. Norton has been an active member of the profession, and there are few parts in Shakespeare he has not had the satisfaction of playing.

Mr. Norton won distinction in Shakespearean roles while playing with Jacob Adler, the great Yiddish actor.

HARKINS COMPANY IN BARBADOS.

The Harkins Dramatic company opened an engagement in Bridgetown, Barbados, on Feb. 10, giving a performance of The Shadow Behind the Throne to a large and appreciative audience. The cast included the following: Aldrich Bowler, Eugene Frazier, Kent Bowditch, Harry Stubbs, Frederick Cummings, Orson M. Dunn, Carl Fey, J. A. Caton, Genevieve Baird, Frank Carroll, Susan Van Duser, Blanche Malli and May Anderson.

The company is playing a repertoire of plays which were given in Bridgetown on the following dates: Feb. 11, The Lion and the Mouse; Feb. 12, Charles's Aunt; Feb. 13, The Little Minister; Feb. 14, Mrs. Temple's Telegram; Feb. 15, Sherlock Holmes; Feb. 17, Squire Kate; Feb. 18, Because She Loved Him So; Feb. 19, A Man from the East; Feb. 20, Liberty Hall; Feb. 21, The Usurper; Feb. 22, For Her Sake.

From the Barbados the route of the company will be as follows: Georgetown, Demerara; Para, Brazil; Port of Spain, Trinidad; La Guayra, Venezuela; Colon, Panama; Kingston, Jamaica; St. John, N. R.

A NEW SOUTHERN COMEDY.

A new play, The Calverts of Louisiana, by Sadie Calhoun, was produced at the Faurot Theatre, Lima, O., on Feb. 22, by the company now playing My Dick Girl. The cast was: Magnolia Calvert, Sadie Calhoun; Miriam, Louise James; Aunt Chloe, Hazel A. May; Major Calvert, Carl R. Todd; Nickodemus, John P. Grisham; Sam, John W. Rankin; Bill Jenkins, Delmar Sherrard; Ned Clayton, Hugh Harper.

REFLECTIONS

Henry Arthur Jones has delivered the manuscript of a new play for production at the Hudson Theatre on Aug. 28.

Samson, the new play by Henri Bernstein, will be produced at the Lyceum Theatre on Sept. 8.

Edward P. Saylor, known professionally as Eddie Roadway, has been granted a divorce from Kathryn F. Saylor (Kathryn Pearl).

Jeanette Lowrie has been engaged for one of the principal roles in Richard Carle's new play, Mary's Lamb.

Justice O'Gorman, of the Supreme Court, granted a decree of divorce on Feb. 22 to Mrs. Lillian Hall Byron from Arthur W. Byron.

Edward J. Connolly, who is playing Marce Covington in the West, was honored on Feb. 12, in Denver, by the attendance at the Orpheum, where he was appearing, of the entire lodge of Elks. Mr. Connolly lived in Denver for several years and is a life member of the Denver Elks.

Sam J. Ryan has been engaged for George M. Cohan's new play, in which the Cohan family will reappear.

Harry Lorraine has been engaged for The Volunteer Organist.

Marie Dale is recovering from a dangerous illness, the result of an operation at the Woman's Hospital, New York City.

Catherine Calhoun has been engaged as leading woman for The Man of the Hour company, playing the midland cities.

Beginning this week, there will be three matinees on Monday, Wednesday and Saturday, at the Circle Theatre.

Charles R. Wells, Charles Lane, and Elwood Bostwick have been engaged to support Cyril Scott in the new De Mille play.

A. H. Woods will give up the Thalia Theatre at the expiration of his lease, on May 1. David Kessler will be the new lessee. Mr. Woods has made plans to take over the Grand Opera House at Los Angeles, Cal., as a Western home for his productions.

Charlotte Vidot has been engaged for Lone some Town.

The Circle Producing Company, of which Felix Isman and Gus Edwards are at the head, took over the management of the Circle Theatre yesterday. The house will be known as Gus Edwards' Music Hall.

The score of The Three Wishes, a new Viennese operetta, was sung by members of A Waltz Dream cast at the Broadway Theatre last Tuesday afternoon for the benefit of several managers.

Josephine Lovett replaced Pauline Frederick as Colette de Merville in Twenty Days in the Shade, last week, and Amelia Sumnerville replaced Jefferies Lewis as Madame Lafont.

Arnold Daly and his company, that have been playing My Mamie Rose, returned to New York last week for a fortnight's rest and rehearsal. The play will be named The Regeneration.

Edward Dresser has been engaged for The Traveling Salesman.

Heleen Wash, one of the chorus of The Time, the Place and the Girl, was called upon to take the role of the widow at the performance in Toledo on Feb. 23, and played the part successfully.

Henry B. Harris has engaged Ina Hammer for the role of Maria Phelps in The Doctor's Garden. The earlier part of this season Miss Hammer played the part of Susan Throwell in Maude Adams' revival of Quality Street.

Bessie Brown Howard (Mrs. Theodore Terry) lately identified with Henrietta Crooman's company, has temporarily retired from the stage and will accompany her husband on his annual trip to the West Indies and South America in the interest of the Victor Talking Machine.

Clyde Bates has been engaged for the part of Gerald in Sweet Molly O.

Wells A. Payter has closed with Al. Shean in vaudeville and recently took James Edwards' place as Jim Bodin, the lead, in Through Death Valley, Mr. Edwards leaving on account of illness.

Sadie Raymond owing to illness has not been on the road the past season, but has been at her home in Sycamore, Ill. She is improving in health, however, and expects to make a Spring and Summer tour with The Missouri Girl (West-ers).

James Edwards, who has been ill since Dec. 7, at Cincinnati, is now recovering, but will not be able to work for several weeks.

Gus Hill and Charles E. Barton have arranged for the musical comedy, Gay New York, to play a four weeks' engagement in New York in April.

Arthur Weld, at present musical director of A Waltz Dream, and Claudia Clarke, a member of the company, were married in New Jersey on Feb. 21.

Through arrangement with prominent manufacturers, The Priars are assisting in popularizing a new brand of cigarettes called "The Priars," sales of which will yield a percentage to go toward the fund for a new club house.

Adeline Grace will appear at four special Wednesday matinees of The Soul Kiss, beginning on March 11. A new song, "Under the Boughs: Tree," was introduced into the piece last night.

Flora Juliet Bowley, recently with Robert Wilson in Cincinnati, will play the role of Bertha Cooper in The Doctor's Garden when it opens at the Bijou to-night.

Her Mad Marriage, which was recently started on the road by the Rosenthal Amusement Company, playing the one-night stands, has proven so successful that it has been booked to finish the season over the Stair and Havila Circuit. The Rosenthal company will organize a second company for the same play in the one-night stands, and also has under way a production of A Heart of Stone, by Jean Barrymore, with several other productions in contemplation for the near future.

May and Flora Hengler have been uncommonly successful during their engagement at the Hollis Street Theatre, Boston, with the Rogers Brothers in Panama.

William Hayward Claire left for a Spring tour with the Maude Adams company this week. Mr. Claire will not return to New York until July.

Estelle Sprague has joined Gus Hill's The Shoemaker company for the remainder of the season.

"San Francisco was originally the home of drama in this country, and California has by no means deteriorated in that respect," said Fred Belasco to a Mission man the other day. "Of course, it is necessary for plays and players to have the New York stamp of approval these days, which is as it should be, because success in New York means success most anywhere. But California is proud of its past and will always maintain its reputation. I have but to remind you that Edwin Booth first played in Sacramento. Lawrence Barrett was a member of the old California Stock company; as was likewise John McCullough, Tom Keene and Lewis Morrison and others whose names have become monuments in the world of art. Then there is David Warfield, Maude Adams, and Blanche Bates, who all had their start in California. So you see we Westerners occupy a place in the vanguard of civilization. We have not got as many universities in the West as you have here in the East, but we have the university of nature, which, I believe, is the best school of the two; a school which has produced the world's greatest men."

REVIEWS OF NEW PLAYS.

A WEEK MADE NOTABLE BY THE PRODUCTION OF A STRONG DRAMA.

A New Play by an Almost New Author Meets with Instant Success—Another "Casino Show" Appears—Sam Bernard Makes a Hit—The Four Mortons in Force—Henry Ludlowe as Richard III—Crosby's New Rural Comedy.

To be reviewed next week:
FATHER AND THE BOYS.....Empero
THE HASTINGS.....Garrick
THE RECTOR'S GARDEN.....Bijou

Aster—Paid in Full.

Drama, in four acts, by Eugene Walter. Produced Feb. 25. (Wagmahl and Kemper, managers.)

Joseph Brooks.....Tully Marshall
Emma Brooks.....Lillian Albertson
James Smith.....Ben Johnson
Captain Williams.....Frank Sheridan
Mrs. Harris.....Hattie Russell
Beth Harris.....Osa Waldrop
Sato.....John Arthur

But one other new drama of contemporaneous life this season has met with the unequivocal success that this play experienced on its opening night. Here is a playwright with perception, skill, knowledge and, evidently, acquaintance with his own limitations. He has taken a subject way as to indicate a potentiality later to be developed dynamically. One remarkable feature of his work is that apparent structural defects in one act become structural strengths in the succeeding acts. For example, the driving force in the second act climax seems too weak to account for the action of the woman, until near the end of the third act, when the purpose of this character's behavior is made clear. Another remarkable thing is the author's cleverness at finding a proper combination of the dramatic and the natural in the handling of situations. In character drawing he shows much skill—a development of the same skill exhibited in his unformed but promising play, *The Underfoot*, produced last season. His dialogue is clever, but not too clever, and his narrative is well built. And, although he has disobeyed three canons of play building—love story, unmarried heroine and happy ending—he has told an interesting story in an uncommonly interesting way.

The first act shows the dining room of a cheap Harlem flat. Joseph Brooks, collector for a steamship company at a salary of \$15 a week and the natural in the handling of situations. In character drawing he shows much skill—a development of the same skill exhibited in his unformed but promising play, *The Underfoot*, produced last season. His dialogue is clever, but not too clever, and his narrative is well built. And, although he has disobeyed three canons of play building—love story, unmarried heroine and happy ending—he has told an interesting story in an uncommonly interesting way.

The second act shows the parlor of an apartment in a semi-fashionable hotel, and takes place about two months later. Brooks has told his wife that his salary has been trebled and that he has received six months' back pay. Captain Williams and Emma have gone to South America on a business trip and have been away for four weeks. Brooks is interested in the evening information in the evening paper. Emma's mother and sister are paying a call, and expect Brooks to take them to a theatre and call for them after the performance. Jimmy arrives unexpectedly, and when he is alone with Brooks for a moment tells him that Williams has discovered his pecuniary situation and is having him watched by detectives. Brooks at once collapses, but breaks up sufficiently to act as escort to his mother-in-law. During Brooks' absence Jimmy tries to prepare Emma for the inevitable knowledge of her husband's guilt. Williams arrives, and Jimmy makes him understand that Emma as yet knows nothing of the crime. When Brooks returns Williams asks him to report early at the office and departs. Brooks at once breaks down and weakly confesses his guilt. Emma is overcome, and when Jimmy has gone she attempts to comfort her husband with the empty of goodnight. His mind is filled with the memory of going to jail. He blames his wife for his troubles, accusing her of complaining about their poverty until he was forced to give. He suggests that she may be able to effect a compromise with Captain Williams, and begs her to go to him at once and see what he will offer. Captain Williams has already shown an interest in Emma, and his reputation has been clearly established. Under the pretext of being to blame for Brooks' delinquency Emma agrees to call upon the Captain, but with the understanding that she alone is concerned in whatever bargain she makes. Brooks calls up Williams on the telephone to make an appointment.

The "cash cabin" of Captain Williams' apartment is the scene of Act III. The Captain is answering the telephone, and agrees to receive a call from Mrs. Brooks. In a conversation with his Japanese valet he makes it clear that he purposes proving that his character is not as bad as his reputation. He writes a short note and places it on the table. Jimmy arrives before Emma. He crosses to make good Brooks' confession—more than \$15,000—and meets with a refusal. The Captain tells him that he expects to make a bargain with Mrs. Brooks. Jimmy quietly promises, if he comes to her, to shoot the Captain. Shortly after he has gone Emma arrives. The Captain at first refuses to permit her to talk of business, but persists in telling stories of his various troubles. Finally, when she insists on coming to the point, the Captain's attitude changes. He has learned that she has been sent by her husband and for what purpose. He brutally puts her to a test, and she passes through it successfully. Overcome with horror and indignation she sinks into a chair, to be aroused by another change in the Captain's demeanor. He makes her understand his place in the further proof of her goodness. The note he has written before her arrival is a signed statement that Brooks' accounts have been paid and that he is free. This he offers to her freely. At this point Jimmy returns, anxious as to the result of the interview, and the two depart together. The curtain falls with the Captain equally pleased at his good act.

The final act takes place in the Brooks' apartment a few minutes later. Brooks is anxiously awaiting his wife's return. His mother-in-law comes back from the theatre, angry at Brooks for writing her to call for her. After a time Emma, in company with Jimmy, comes in, and Emma offers himself as escort to Mrs. Harris. When they are alone Emma gives Brooks the note from the Captain, and in the end the Captain is being free from his bad and bad life and Emma is enabled to understand why she

should leave him, and at length accuses her of having paid too large a price for his release. This accusation brings her back to account to him the evidence of his incompetence, his egotism, his untrustworthiness and his hopelessness. She sorrowfully leaves him, completely overwhelmed. Lack of space forbids a close analysis of the acting, which is so consistently good as to deserve unreserved praise. Lillian Albertson as the wife plays with remarkable grace and understanding and with complete freedom from theatrical tricks. Hattie Russell is good in the comedy role of the mother-in-law, and Osa Waldrop does excellent work as Beth Harris, Emma's younger sister. Tully Marshall as Brooks does some of the best acting to be seen in New York this season. His impersonation of the weak and is nearly perfect, and he has the extraordinary skill of holding sympathy without losing any of the diagnostic characteristics of the part. Ben Johnson as Jimmy plays a slightly artificial role with much naturalness, and Frank Sheridan's performance of Captain Williams could not be improved upon. The characterization will long be remembered as one of the best things of the current theatrical season. The very small role of Sato, the Japanese butler, is exquisitely acted by John Arthur. Taste and intelligence have been shown in the staging.

Casino—Nearly a Hero.

Musical farce in three acts; book by H. B. Smith. Produced Feb. 24. (Sam S. and Lee Shubert, Inc., managers.)

Ludwig Knodler.....Sam Bernard
Jabes Doolittle.....Sam Edwards
Fred Doolittle.....Robert Paton Gibbs
Harold Percy Montague.....Burrell Bartholomew
Wade Waters.....Edna Neeson
Plympton.....Franklyn Roberts
Count Orloff.....Louis Helle
Angeline DeVere.....Ada Lewis
Gwendolyn Doolittle.....Ethel Levey
Edith.....Neva Aymar
Mrs. Doolittle.....Zelda Sears
Francine.....Elizabeth Brice
Marie.....Daisy Green
Estelle Puffenbarger.....Virginia Marshall
Geraldine Mooney.....Lillian Harris
Pussy Foots.....Vaughn Sargent
Marion Love.....Maxine Reville
Hildegard Jones.....Susan Pitt
Laura Lee.....Albertine Sargent
Connie Moore.....Doris Cameron
Nora Mooney.....Doris Cameron
Hazel Barton.....Marion Alexander

Sam Bernard and several other comedians began to dispense merriment at the Casino last week. When not interfered with by the inattentiveness of the book, or distracted by the rattle and blare of the orchestra pumping out tunes, these hard-working people succeeded in turning a considerable quantity of light-headed entertainment. Many good-looking show girls and chorus dancers all up the moments between the specialties of the comedians, and Ethel Levey appears at intervals between changing her costumes. In fact, one gets to believing that most of the book was written for the express purpose of allowing Miss Levey time to dress between dance numbers.

The place is billed as a farce with music, therefore it must have a plot. Some one, identity unknown, falls into the river and is rescued by other unknown. Jabes Doolittle, in order to explain an absence from home, pretends to be the rescuer, and Ludwig Knodler, a tailor and a tenant of Doolittle, for the purpose of blackmail, pretends to be the rescued. Harold Percy Montague, a matinee idol, was the real sufferer from the accident, and was robbed of a large sum of money in the process of being rescued. He understands that Knodler was the rescuer and has him arrested, and it requires a third act to get him out of the scrape.

The three acts show the interior of the conservatory in a residence on Riverside Drive, with the back door opening on the river; the sitting room of a dressmaking establishment, and a villa at Seabright. The scenery is very well built and painted. Mr. Bernard is the principal excuse for the performance. As the almost heroic tailor he is very amusing. His song, "I Was a Hero," is a capital lyric, and his scene as a fitter in the dressmaking establishment is much extremely laughable by his methods. Ethel Levey plays a musical comedy queen and spends most of the evening changing costumes for dancing purposes. Her songs are "Bahara Girl" and "I'm So Particular," and she also does a specialty in the last act. Ada Lewis is very funny as a stagestruck girl trying to appear like Ethel Barrymore. Neva Aymar looks pretty in a small role without opportunity. Zeldas plays Mrs. Doolittle and has a song about "Bridge." Elizabeth Brice as Francine, a French maid, acts the part most agreeably and sings a little ditty entitled "I Want a Steam Yacht." Daisy Green has the role of Marie, cashier in the dressmaking establishment, and in love with the juvenile. Sam Edwards does very well as Mr. Doolittle, quick-tempered and stingy. Robert Paton Gibbs plays the French dressmaker naturally, and Burrell Bartholomew is satisfactory as Fred Doolittle. Edna Neeson gives a good impersonation of the matinee idol, and Franklyn Roberts is good in the small role of a bathing attendant. Some novelties are found in the chorus effects, especially in the opening chorus of the first act, in which the opening machines are decked out with electric lights. The name of the composer of the music is omitted from the programme. None of the airs are particularly catchy or original. The place will probably serve to keep the theatre well filled with its customary patrons until the arrival of warm weather.

Bijou—Richard III.

Tragedy in five acts by William Shakespeare; Colley Cibber's version. Revised Feb. 24. (Hastings and North, managers.)

Richard, Duke of Gloucester.....Henry Ludlowe
King Henry VI.....Mark Price
Edward, Duke of York.....Pelle Morin
Richard, Duke of York.....Pelle Morin
Richard, Earl of Richmond.....Sheridan Black
Duke of Norfolk.....Bernard S. Mullin
Earl of Surrey.....Harry Cole
Lord Stanley.....Curtis Hagen
Duke of Buckingham.....Arthur
Plebeians.....Ernest C. Wade
Sir William Cade.....Sidney Smith
Sir Richard Scrope.....Edward Lewis
East of Cheshire.....H. C. Bennett
Sir James Trollop.....T. F. McNeill
Sir James Trollop.....T. F. McNeill
Sir Walter Blount.....Frederick Schiller
Sir Robert Brakenbury.....Harry Macdonagh
An Officer.....Sam C. H. Wilson
Lord Mayor of London.....Sam C. H. Wilson
Lady Anne.....Josephine Burns
Duke of Burgundy.....Sam C. H. Wilson
Lady Margaret.....Shirley Toner

In these days when the plays of Shakespeare are rarely produced for any purpose other than to exploit the talents of a star, with no attention paid to the other and sometimes equally important parts, it is a most satisfying experience to see an actor who is capable of playing a great Shakespearean character and giving a performance that stands out favorably with the adequate acting of a well picked company. No actor in Mr. Ludlowe's company was at any time seen to give way to the star in his performance of Richard III at the Bijou Theatre last Monday night, but instead, and especially in those scenes where the star and his support were together on the stage, did the supporting members do his or her best work.

Working against the odds, Mr. Ludlowe gave a performance of the hundredth anniversary play, in comparison with the Richard of many years. The character was more forceful in many respects while it was less convincing in but few others. One noted difference in the Richard of Mr. Ludlowe as compared with that of Mansfield was that the cunning and subtlety of the character was not portrayed with as much success as in the case of the former. When the Queen came in the funeral scene as Mansfield displayed in the one performance. When the Queen would raise the curtain the second point at which Mansfield would turn the second point away with his hand, while Mr. Ludlowe depended upon

the tones of his voice and his cunning speeches to arrest the Queen's determination. It seemed that something more than speech and look was required to stay the Queen's hand, and it also seemed more true to the sincerity, daring and cunning of the character that he should have said one thing and done another. In the other scenes throughout the play Mr. Ludlowe's work was flawless. In the scene with the Lord Mayor Mr. Ludlowe showed himself to be complete master of the situation by provoking his auditors to laughter and then restoring the gravity of the scene with apparent ease.

Arthur Forrest played the Duke of Buckingham in a convincing manner. Keith Wakeman fulfilled all the requirements of her part as Lady Anne. Miss Wakeman possesses an excellent voice and reads her lines effectively. Mark Price did excellent work as King Henry VI. Sheridan Black acquitted himself with credit as the Earl of Richmond. The two boy princes were beautifully done by Felix Morris and Vinnie Burns. The Duke of York by Miss Burns was exquisitely done. The part of Queen Elizabeth was very capably handled by Josephine Morse. The other members of the cast played their parts with credit.

Dustin Farnum in *The Rector's Garden* will begin an indefinite engagement here to-night.

Garden—The Village Lawyer.

Rural comedy in four acts, by Will M. Crosby and James Clarence Harvey. Produced Feb. 20. (Shubert Theatrical Company, managers.)

Tom Flinders.....Wilson Reynolds
Ben Gould.....Hale Norcross
Kate Dalby.....Irene Levee
Silas Dalby.....John Fenton
Squire William Tappan.....Will M. Crosby
Betty Gould.....Mrs. E. A. Eberle
George Washington Paylor.....

Nanny Needam.....Frances Wright
Abe Slocum.....Charles Willard
Hill Sawtelle.....Myra C. Brooke
Pete Douglas.....Richard Webster
Daniel Lyons.....Frank L. Davis
Jim Gould.....Lowell R. Drew
Professor Meech Van Meters.....W. Thornton Simpson
Ziba Fildel.....W. Thornton Simpson
Zeba Hadley.....Jack A. Henry
Miss Pauline Biffin.....Blanche Dayne

For several years Will M. Crosby and Blanche Dayne have furnished the patrons of vaudeville theatres with clean, wholesome fun in a series of sketches of life in New England, written by Mr. Crosby. These sketches have enjoyed the sketches, and their names are legion, will undoubtedly be delighted with Mr. Crosby and Miss Dayne in their four-act comedy, *A Village Lawyer*, which was offered for the first time in this city on Saturday evening last at the Garden Theatre.

The play was written by Mr. Crosby and James Clarence Harvey, and while it is by no means a masterpiece of dramatic construction, it is a pleasing entertainment from start to finish. All of the little touches that have made the Crosby sketches popular are used, and many more besides. In the character of the hard-headed but soft-hearted New Hampshire lawyer, Mr. Crosby is delightful. He has a quaint, original way of bringing out the salient points of a humorous speech, and when he drops for a moment or two into a serious mood he is equally convincing. Without him *The Village Lawyer* would be rather colorless, but his personality illuminates every scene, and he is on the stage most of the time the play is never allowed to drag.

Into the plot of the new play Mr. Crosby has cleverly woven the lines and incidents of several of his sketches, the third act being composed almost entirely of Bill Biffin's *Baby* and *The Village Lawyer*. The incidents in the first and second acts lead up to this, and in the fourth act the threads of the simple story are brought together in the usual way.

The scene of the first act is laid in the doorway of Squire Tappan, who does all the law business necessary for the population of Bradford, N. H. The Squire's office is on one side of the yard, and the home of his older daughter, with whom he boards, is on the other. They have two nephews, Ben and Will Gould. Ben is a fine young chap who is learning to be an architect in New York, while Will is a good-for-nothing. Ben is in love with Kate Dalby, the daughter of Silas Dalby, the owner of the general store to the village while Ben is at home on vacation, and manages to secure a check from Ben for \$250, which is to pay his fare to start working a mine that has been given him. Will has a "pal" who is a genuine villain. The latter takes the check, raises it to \$2,250, has it cashed by Silas Dalby, and both men make their escape. At the end of the first act Ben and Kate elope, with a mutual promise to keep their marriage secret. The second act occurs in Dalby's store, which is in charge of the Squire for the day. The plot is laid out for a time, giving place to a series of amusing incidents, including a screamingly funny rehearsal of the village band. At the close of the act Ben is accused by Silas of raising the check, and the latter swears out a warrant for Ben's arrest. The Squire holds court in the store, releases Ben under \$500 bonds, furnishing the bail himself, and lends Ben \$100. Ben takes the first train west, finds his brother, who has struck "pay dirt," brings him home, clears up the mystery, and everybody is supremely happy as the final curtain falls. The third act has little to do with the story, except that it shows that Pauline Biffin, Ben's met and loved Will Gould in the West, and as a result Will's return makes four hearts beat as two.

It is needless to say that as the Squire Mr. Crosby won all hearts. His unfeigned good nature, generosity and willingness to help those in distress, his natural manner and his inimitable twang, make his characterization stand out in bold relief. In response to the hearty applause at the end of the third act he made a very happy little speech, in which he thanked his friends for their warm appreciation. Silas Dayne did not appear until the third act, but she made up for lost time by playing Bill Biffin's "baby" as she has always played it, with consummate skill. In the last act she has a little speech in which she presents to the Squire the clarinet that he was never able to secure while he was in vaudeville. This little incident brought down the house.

Mrs. E. A. Eberle, as Betty Gould, one of those lovable, warm-hearted old maids that seem always young, was given a kindly greeting, and played her part to perfection. "Happy Jack" Gardner as the remnant of a defunct minstrel company, caused a good deal of amusement by his solicitude for a ban horn that he had played with the troupe. It has a series of mishaps, but the pipes are unharmed, and he is able to play, skillfully and entertainingly, a couple of solos in the last act.

Charles Willard has a funny face and amusing ways, and was many a good laugh as Abe Slocum, especially when he beat the ban drum in the band rehearsal. Irene Levee as Kate Dalby made a pretty picture, spoke her lines well and acted with force and feeling. Hale Norcross was very likable as Ben Gould, and Douglas J. Wood was quite equal to the role of the errand boy. Good character bits were well played by Frank L. Davis, Leo St. Elmo, Myra C. Brooke and Reynolds.

The mounting of the play left little to be desired. The scene of the first and last acts is very pretty, and the store scene in the second act made one think that he had been transplanted into the very heart of a New Hampshire village. Taken all in all, *The Village Lawyer* is a play that has most of the elements of popularity, and it will undoubtedly have a long and prosperous career.

Baywood—The Music Master.

David Warfield returned to the character of Anton von Barwig last week, opening to a crowd of house and repeating his success of two seasons before. Throughout the week the theatre was filled at every performance. Many of the original company are in the support. The full cast was as follows: Anton von Barwig, David Warfield; Signor Tagliacozzo, Auguste Arand; M. Louis Pinac, Louis P. Verande; Herr August Poons, Taylor Holmes; Henry A. Stanton, Reuben Fax; Andrew Cruger, William Boag; Rev. George Woodward, Mr. Ryan; Tony Bevan; Al Costello, James Lackaye; Jules Harold Mead; Ditson, Howard Hall; Danny, Richard Kessler; A. Collector, Thomas Gilbert; Mrs. Andrew Cruger, Isabel Waldron; Helen Stanton, Antonette Perry; Miss Houston, Marie Bates; Jenny, Antoinette Walker; Charlotte, Veda McEvers; Octavia, Jane Cowl.

Of the newcomers, Reuben Fax as Henry A. Stanton assumes the more difficult role and gives a masterly interpretation of the character. Taylor Holmes is entirely satisfactory as August Poons, while A. Aramini manipulates the spaghetti as successfully as his predecessor. Howard Hall is Ditson, the secretary, and plays him convincingly. William Elliott, George Woodward, and James Lackaye handle their respective roles creditably.

A Grand Army Man will be retained as the bill for Saturday night.

West End—The Big Stick.

Character comedy in three acts, with music, by George V. Hobart. Produced Feb. 24. (E. D. Stair, A. L. Wilbur, George H. Nicolai, managers.)

Daniel Donahue.....Sam Morton
John Flint.....Butler Mandeville
Professor Bauschmidt.....Tony Hart
Gladys Mademoiselle.....Margaret Flavin
Mrs. Fitzhugh.....Butler Mandeville
Marie Leland.....Agnes Williamson
Gertrude Fitzgerald.....Edyth Warner
Gladys Howard.....Jeanne Edwards
Edna Hyde.....Joan Clark
Gulnervs.....May Thomson
Egbert Ferguson.....Frank Sheen
Mrs. Donahue.....Kate Morton
Danny Donahue.....Paul Morton
Veechie Giovanni.....Ernest Mack
Dolly Donahue.....Clara Morton

The Four Mortons appeared at the West End last week in a new play by George V. Hobart, entitled *The Big Stick*. They were warmly welcomed and made their usual pronounced hit. The new piece is better for their purpose than even *Breaking Into Society* proved to be; its title, however, is quite inappropriate and does not suggest the subject matter of the play.

Daniel Donahue, a contractor, figures prominently in the story. He has accumulated \$5,000, and with that sum he has set his way to taking hold of a big contract that will make him a rich man. Everything goes along well, and he has arranged to sign the contract papers. His son, Danny, has been trying to speculate in Wall Street to help his father raise the money for the contract. His agent is an unscrupulous broker who gets Danny in debt for \$5,000 and holds his notes for that amount. He comes to Danny's father and demands the money. The money is paid, and with it goes the hope of getting the rich contract.

Danny comes to his father's assistance again, and this time more effectively, for through his agency the Long Island City home of the Donahues is sold to the Pennsylvania Tunnel Company for a very large sum of money, and thus Mr. Donahue is placed beyond the need of worrying over contracts.

The plot is very trivial and sketchy, but Sam Morton's impersonation of the ignorant but good-hearted contractor is one of his best characteristics. He is full of a sympathetic detail and apparently unconscious humor that makes it exceedingly enjoyable. It is free from convention, and its serio-comic note is not mixed with burlesque humor, like several other roles in the cast.

Mrs. Fitzhugh, as rendered by Margaret Flavin, was laughable enough, but too greatly exaggerated. The same may be said of Tony Hart in the role of Professor Bauschmidt. Clara Morton as Dolly Donahue was richly pretty, especially in her Turkish jacket, and sang several songs pleasingly. Marie Thomson, who very well as the ebullient Gladys Mademoiselle, and Kate Morton was effective as Mrs. Donahue, being very funny in the latter part. Ernest Mack rather overdid the part of Veechie Giovanni, and May Thomson as Gulnervs, the cook. The instrumental ensemble in the second act by the Four Mortons and company was capital, and in Act III the American Ladies Quartette, Misses Jeanne Edwards, Leda Clark, Agnes Williamson, and Edyth Warner, rendered good selections. A piano dance by Clara Morton was cleverly given and was enthusiastically received.

This week, Edgar Selwyn in *Strengthened*.

Isvey—The Ring of the Moon.

Comedy drama in one act, by Lady Gregory. Produced Feb. 24. (Charles Frohman, manager.)

Ballad Singer.....W. G. Fay
Sergeant.....J. M. Kerrigan
Polliceman B.....Dudley Digges
Polliceman X.....J. M. Kerrigan
Polliceman Y.....

Another one-act play was put on by the players from the Irish National Theatre Society last week. In dialogue the piece is sufficiently Irishman, but in plot it might belong to any nation in which patriotism is divided. There are but two characters of importance, a Fenian outlaw disguised as a ballad-monger, and a police sergeant. The scene shows a sea wall, with steps leading down to the water. A sergeant and two policemen, posting bills, offering a reward for the Fenian's capture, discuss the possibility of finding the outlaw. While the policemen are about their duty the sergeant remains behind to guard the steps. The ballad singer appears, and after inspiring confidence in the sergeant works upon his sympathies by singing a familiar hooded song. He then sings a few lines of "The Wearing of the Green," and is answered by a whistle from below. The sergeant recognizes him as the outlaw, but in memory of early days he allows the man to escape. As the curtain falls he says, "I wonder if I'm as big a fool as I think I am?"

The chief feature of the acting was the mellow tongue and the whimsical manner of speaking. W. G. Fay was the outlaw and P. J. Fay the sergeant. Dudley Digges as Polliceman B. used the same rich quality of voice as the more recent arrivals from Ireland, and showed considerable more experience as an actor. J. M. Kerrigan as Polliceman X. had no lines to speak. Dedication must still be reserved as to the merits of the Fay as actors, until they are seen in a play of some pith and purpose. Dialectic episodes are not plays.

Manny's Lincoln Square—The Norman Wile.

As Mary Turner in *The Norman Wile* at Manny's Lincoln Square Theatre, last week, Edna May Spooner found a difficult role, which she played with great success. Augustus Phillips as Dr. Joe Mason played his part in his usual skillful manner. Arthur Evers as the Norman convert, John Turner, was excellent. No fault is to be found with the acting of the other parts. The cast was as follows: Dr. Joe Mason, Augustus Phillips; Dennis Higgins, Harold Kennedy; Delph Mason, Ben F. Wilson; John Turner, Arthur Evers; Simon Slick, Edwin H. Curtis; Deacon Mason, William L. West; Jonathan Wise, Walter D. Neiland; Hank Smith, N. J. G. Briggs; Zeb Robbing, William Short; Porky, William O'ferman; Dr. Sartoria, W. P. Richardson; Elder Shoudy, Thomas Sheely; Detective, R. K. Spooner; George, Paul Kelly; Mrs. Cora Young, Olive Grove; Tilly, Jessie McAllister; Sally Wise, Josephine Fox; Susan Young, Eleanor Wisdom; Fannie Frost, Brina Carlisle; Mary Turner, Edna May Spooner.

This week, Zaza.

Nation Opera House—Tribby.

The part of Svergal in *Tribby* gave John Craig the best opportunity he has had this season to demonstrate his worth as a character.

(Continued on page 7.)

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1894]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 42d Street.

LYMAN G. FISKE, Secy. and Treas., 121 West 42d Street.

CHICAGO OFFICE:

(Ole L. Culbert, Representative)

49 Grand Opera House Building.

HARRISON GREY FISKE,

EDITOR.

ADVERTISING.

Twenty-five cents an advertisement. Quarter-page (100) Half-page (200) One Page (400) Professional cards, 15 cents an advertisement, single insertion: \$1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per advertisement, single insertion: \$1.75 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or "N"), 10 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 11:30 p.m.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$2.50 per annum. At other foreign countries \$3.50, postage prepaid.

Telephone number, 33 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Curzon St., Agents St. Dun's Agency, 41 Green St., Leicester Sq., W. C.; Murray's Exchange, 3 Northumberland Ave., W. C.; in Paris at Bruckmann's, 17 Avenue de l'Opera. In Liverpool, at Lister & Co., 111 St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - MARCH 7, 1908.

Largest Dramatic Circulation in the World.

THE MODERN IDEA.

ROBINSON LOCKE, of the Toledo Blade, one of the most ardent friends of the theatre in this country, on Feb. 17 read before the Toledo Pastors' Union a paper on "The Theatre and the Church," which no doubt gave some of his reverend listeners new ideas of the stage.

Mr. LOCKE traced the history of the drama with scholarly ease and pregnant suggestion, and detailed many good opinions of churchmen expressed on the player and his calling. He named a number of actors of the day whose work entitles them to the respect of their distinguished contemporaries in other walks of life, and said of them:

They are students and thinkers; polished gentlemen who will discuss with you art, science, religion, politics, or anything you choose, even the stage. And those of you who never have had the privilege of knowing these gentlemen would be surprised at the wide range of their knowledge and world-experience, and the unassuming, modest manner in which they would reveal it. As these actors are living up to their ideals, just as we are to ours, it is no wonder that the church and the theatre are coming closer together year after year. You are becoming more and more cognizant of the good they can and do accomplish, and with a little effort you can make that knowledge bear good fruit.

Mr. LOCKE, in line with the view and knowledge of other alert students of the theatre, also said:

In almost every period of the stage's history there has been a cry against the drama of that time, a constant reference to the good old days when the stage was better, coupled with a fervent wish for the return of those good old days. The same thing obtains to-day and has obtained any time these last twenty years. As a matter of fact the modern stage is better to-day than ever it was, just as the world at large is better than ever before in all its history. And why not? Has not the church been laboring zealously and steadfastly all these years for the betterment of mankind? Surely you will not say that those efforts have been in vain. In the field of dramatic literature cultured, intelligent students have been devoting years of earnest endeavor to the elucidation of the drama in its several forms. There is to-day, more than ever before, a general knowledge of the stage and its products that is not confined to professional critics and reviewers, but extends through all classes of society. The magazines and newspapers are devoting more and more valuable space to the discussion of things theatrical. And these discussions are more far-reaching than they were formerly. Men qualified by temperament, experience and a love of the work are giving serious consideration to

the various phases of the stage and its life. They analyze plays, point out their beauties or defects, bring home more forcibly their truths, and help the playgoer to more fully appreciate the value of the lesson sought to be inculcated.

There is no doubt that the theatre to-day, in spite of influences that do not make for progress on its ethical and its artistic side, is better than the theatre of any former period, all things considered. And the vastly enlarged and constantly increasing degree of attention paid to it by the periodical and daily press testifies to the more general dissemination of intelligence as to its human potencies. There is much about the theatre, too, that modern men of the church study and approve, because it touches humanity along lines of which the church should take cognizance. Such clergymen know of the vast possibilities for good in the drama, and they sensibly argue that the best in the theatre should be encouraged, even by church people, that the whole institution may be enlarged along the plane of its higher appeal.

A CONFESSED INJUSTICE.

THE recent decision of the United States Supreme Court that the present copyright upon music does not protect it from reproduction on the perforated paper used in various mechanical instruments no doubt may be good law, based on the statutes as they exist, but to all fair-minded persons it serves newly to call attention to the failure of such statutes to protect property—an end to which it is assumed law making of the sort is directed. The state of this phase and other phases of the copyright law is a disgrace to an enlightened people.

The Supreme Court holds that while the law extends copyright protection to a musical composition, it is not to the musical tones—the "intellectual creation"—which may exist or originate in the composer's mind, that the act applies, but to a "written or printed record of it in intelligible notation." This "copy" of the composition, corresponding with the printed book, is protected. The perforated rolls, which cannot be read and can be used only in connection with the machine, are not "copies" in the sense intended.

The court admits that it may be true that this fact enables manufacturers to have the use of a musical composition for which they give no value to the composer, but it concedes the injustice of the situation, it would seem, by saying that such considerations "properly address themselves to the legislative branch of the Government."

It ought not to be necessary—but it will be necessary—for persons of original interest in this and kindred matters to point out to Congress a plain remedy for commercial dishonesty as it is applied to works of the imagination.

And it is no credit to any member of Congress that it is necessary to indicate to him the fact that theft is theft, whether applied to tangible property or to intellectual creations.

CRITICISING CRITICS.

VIEWING the matter from a distance, the Chicago Post editorially assails New York dramatic criticism. The heading of its article is "The New York Idea," and the Post asks: "Has subdued and subtle dramatic art any chance to survive in New York?"

The Post answers its own question in the negative "If the newspaper criticism of Mr. YEATS's one-act folk comedy, A Pot of Broth, represents that town."

The Post admits that an absolute criterion of fine taste is not known. "But vulgarity of mind can be recognized," it says, "and in the attempt to interpret this bit of comedy nearly every New York reviewer has proved himself incapable of judging freshly and sensitively."

The Post proceeds in an attempt to prove its contention by quotations from the reviewers whose work is alleged to show their "banal tone" and absolute divergence of opinion. "It is as an example of the gross lack of perceptiveness in these critics, the cheap sophistication and the absence of eager instinct for truth and beauty, even in modest guise, that these comments are referred to," says the Post, which adds: "It is the failure to appreciate comedy that is here most marked—a failure in the critics which augurs ill for the general New York taste."

Does this observer from a distance err, or does distance lend clarity to his vision?

A CONTEST-WINNING PLAY.

Frederic Thompson last week accepted for production a new play by Edwin Childs Carpenter, entitled The Order of the Rose. This piece was the winner in the play contest recently held by Mr. Thompson and was selected as the best out of 117 manuscripts submitted. The play is a romantic comedy laid in old New Orleans, after the Louisiana Purchase, and the action depends on the French resentment of the Yankee acquisition.

PERSONAL.

HARVEY.—Martin Harvey will produce Stephen Phillips' version of Sir Walter Scott's "The Bride of Lammermoor," on March 23, at Glasgow, Scotland.

THE.—At a recent meeting of the Theatrical Managers' Association in London, H. Beerbohm Tree was re-elected president.

HOLLAND.—Mildred Holland will bring her road season to a close on March 7, and, after taking a short rest, will begin active rehearsals for her New York season of eight weeks, which is to begin on Easter Monday, April 20. The first bill to be presented will be The Power Behind the Throne, which will be followed by her other successes. Each play will receive every attention to detail as to production, costuming and cast.

ADE.—George Ade left New York last Thursday on a tour of Panama, Venezuela and other South American countries.

KOMINARZHEVSKY.—Vera Kominarzhevsky, the Russian actress, and her brother, arrived in New York on the Kaiser Wilhelm II last Tuesday.

COGHLAN.—Rose Coghlan is in town for two weeks.

HARNED.—Virginia Harned has been engaged as star with the stock company at Suburban Garden, St. Louis, for a part of the Summer season. She will appear in at least one new play.

PLUNKETT.—Percy Plunkett, who went to England to play in Mrs. Wiggs of the Cabbage Patch, has returned to America, and is now at home at Edgartown, Mass.

SOTHERN.—E. H. Sothern has commissioned Justin Huntley McCarthy to write a new play for him around the character of Gil Blas, for production next season.

ILLINGTON.—Margaret Illington was out of the cast of The Thief last week on account of a severe cold. Her role was played by Adele Clifton.

TEMPEST.—Marie Tempest appeared in a new play by R. C. Carton, Lady Barbarity, at the Comedy Theatre, London, on Feb. 21. Allan Aynesworth was leading man.

NEILSEN.—Alice Nielsen has been asked to sing the role of Zerlina in Don Giovanni at the opening of the new Colon Theatre, in Buenos Ayres in May.

CARTER.—It is said that Mrs. Leslie Carter may appear in a dramatization of Elinor Glyn's novel, "Three Weeks."

MATTHISON.—Edith Wynne Matthison will make her first appearance in The Servant in the House at the Academy of Music, Baltimore, Md., on March 5.

JOHNSON.—Edward Johnson was out of the cast of A Waltz Dream for several performances last week, owing to concert engagements in the West that could not be canceled.

TOLSTOY.—In the preparations for an international celebration of Count Leo Tolstoy's eightieth birthday, it is planned to purchase his home at Yasnaya-Polyana, for a Tolstoy museum, and to issue a book containing articles by well-known writers of all nations.

BULGER.—Harry Bulger has been engaged to play Joe Milvins in The Dairymaid, and joined the company last night in Buffalo.

HAZARD.—Grace Hazard, whose original act, Five Feet of Comic Opera, has been most successful during the past two seasons, signed a contract on Friday to open at the London Alhambra early in the Spring. Miss Hazard was engaged for "advanced" vaudeville early last season, and is credited with having achieved greater success than any of the very high-salaried artists imported from Europe, with one exception. There is scarcely any doubt that in London she will repeat the hit she made in New York and other cities in her native land.

SHATTUCK.—Truly Shattuck's engagement at the Wintergarten, Berlin, began yesterday. While she is abroad she will devote considerable time to vocal culture.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, or pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

A. H. New York city: The performer mentioned in your letter is said to be receiving a salary of \$1,000 per week.

GEORGE R. RUEL, Washington, D. C.: The Gay White Way received its premiere performance in Philadelphia on Sept. 23.

JOE F. WILLARD: Jessie May (Kibber) died at her home in New York city on Nov. 24, 1901. Her last appearance was in The Giddy Thrang at the New York Theatre.

E. H. Detroit, Mich.: The Great White Way is a title given that part of Broadway from Thirty-fourth to Forty-second streets. The name comes from the abundance and variety of electrically lighted signs which illuminate the thoroughfare at night.

JENNIE AVIS TRIMMER, Chicago: Neither Miss Raffetto nor Miss Elliston appeared in The Only Way in New York city. Margaret Anglin played the part of Mimi to Henry Miller's Sydney Carter. Margaret Dale played the part of Lucie Manette.

O. L. O.: Courtesy as well as common sense would require your obtaining permission from the author before you use the title of his story for your play. If the title is a common expression or a familiar phrase you would probably run no risk of litigation by usurping it. Copyright protects the subject matter of an article rather than the title.

G. P. New York: Walter C. Kelly supported Marie Dressler in a sketch presented by her at the Circle Theatre a few years ago. Shortly after the sketch was produced Miss Dressler became ill during an engagement, and Mr. Kelly got a chance to fill the place on the bill with his monologue, The Virginia Judge, that he has been doing ever since.

D. T. P. "PINETREE STATE": Write to the Registrar of Copyrights, Librarian of Congress, Washington, D. C., for the text of the copyright law and for application blanks. These give explicit directions for applying for copyright registration. Titles will not be entered unless the rules of the office have been observed. However, it has been the custom to accept typewritten copies of dramatic compositions, at the risk of the applicant, though the law calls for two printed copies. Pen copies will not be entered.

LETTERS TO THE EDITOR.

As to Ethics and Good Taste.

New York, Feb. 24.

To the Editor of The Dramatic Mirror:

Sir.—I have read with unusual satisfaction the lecture on "The Playhouse and the Play," by Percy MacKaye, and the "Delightful Reminiscences" of Sir W. E. Gilbert in your issue of the 23d instant. It is rarely indeed that the "great" critics publish anything so instructive and delightful in the higher significance.

Mr. MacKaye speaks like a thinker and a scholar. His analyses are both profound and pointed, and he deserves every encouragement.

The public, of course, will have what it demands, especially where it pays in money; but when Mr. MacKaye says that "public demand" is "not really a positive, initial factor of demand, but a reflex factor resulting from the education of a theatrical constituency," he clearly expresses a truth which will continually reassert itself despite discouragement and which is worthy a wider presentation to public consideration than is obtainable through any one newspaper, no matter how large its circulation. It is matter for surprise and regret that newspapers, all of which preach ethics and good taste as part of their duty, devote so little space to the higher education that goes with the higher amusement.

Very truly yours,

MORRIS THOMSON.

Edwin Forrest.

LOUISVILLE, KY., Feb. 22.

To the Editor of The Dramatic Mirror:

Sir.—Edwin Forrest, both from the intellectual and physical plane, was one of nature's noblemen. His idea of truth and justice was innate. His word was like the irrevocable nod of Jove. His love of honesty made him completely tactless. He revered honor and made it the supreme law of his being. He was at war with the forces that make for fraud and hypocrisy, and it made him enemies who could not or would not recognize the manliness of this manly man.

His enemies in the divorce suit and the Astor Place riot flagrantly misrepresented and maligned him. (See James Ross' "Life of Edwin Forrest.") It was enough to make Forrest's noble, impulsive nature rise to the height of supernatural anger. The philosopher Menander says: "He who yields not to anger when maligned gives proof of utter baseness."

Forrest had a multitude of noble friends, who were proud to do him honor. Among them the Rev. William R. Alger, his chief biographer, was a man of refinement and profound erudition; John W. Forney, the journalist; Thomas Dougherty, the great lawyer and "silver-tongued orator"; James Ross, the Shakespearean scholar and critic, were among them. Mr. Ross, in his "Life of Edwin Forrest," says: "I thank God that He made Edwin Forrest my friend."

Edwin Forrest said: "I love my friends; I hate my enemies; for I cannot be a hypocrite." He was

lofty and sour to them that loved him not; But to those men that sought him, sweet as Summer.

His large and graceful frame contained a heart filled with gratitude.

In 1825 Edwin Forrest, then nineteen years of age, played lago to the Othello of Edmund Kean. This momentous event took place at the Pearl Street Theatre, Albany, N. Y. Kean at that time was still great enough to "read his lines with flashes of lightning." He was deeply impressed with the acting of young Forrest.

Kean during the season played the large cities of the Union and in his certain speeches heralded the greatness of his youthful associate.

The following year, 1826, Forrest, then twenty years old, made his great hit as Othello at the Park Theatre, New York, and at the age of twenty-two his mighty genius made for him a national reputation. Thirty-nine years afterward, in 1864, he stood again upon the stage of the old Pearl Street Theatre, Albany. It was now called the Academy of Music. The house was packed with a representative audience. The prices during Forrest's engagement were doubled. The play was Macbeth. At the end of the play the actor was called before the curtain and paid the following glowing tribute to Edmund Kean:

Ladies and Gentlemen: I am standing on hallowed ground. Within these very walls, upon this stage, I had the honor to play lago to the Othello of the greatest actor that ever lived in the tide of time—Edmund Kean! Edmund Kean!! Edmund Kean!!! Ladies and Gentlemen, you will excuse me for the repetition of this name, for to me there's music in the sound. While I was yet a boy he took me by the hand and led me on to those inspiring toils by which men masters men.

The above is but a fragment of his most gracious and beautiful speech. Edwin Forrest walked among his contemporaries an intellectual giant. From the morning to the evening of his career he wandered "through the kingdoms of Shakespeare."

Among actors of his day he was beyond all question the master Shakespearean scholar. He thoroughly comprehended the Shakespearean muse. He was the ideal physical embodiment of Shakespeare's mighty classic heroes. His ringing organ—the Milton's gates of Paradise, "harmonious sound, on golden hinges moving," fitted the splendor of

His fair large front, and eye sublime, declared Absolute rule.

Physically he was as perfect as a Grecian column. On the day of his birth, March 9, 1806, the muses from the top of Mount Helikon delegated Melpomene to dub him with her glittering sword and dower him with three histrionic crowns—form, voice, and brain. These royal gifts, backed by tireless energy, made him the lion of the Tribe of Thespis. Had he lived during the golden age of Pericles, Phidias would have etched his form in ever-enduring marble. Nevertheless, his fadeless fame is everlastingly fixed. He was the first of a great line of American classic histrions. Many brilliant stars glittered during his reign, but

He above the rest In shape and gesture proudly eminent Stood like a tower.

WILLIAM CHRISTIE MILLER.

Louis James Co.



JOHN DREW

According to the artistic imagination of Frank, in the St. Louis "Post-Dispatch."

THE USHER



A cablegram in the New York Sun of Feb. 25 gave intelligence of a definite movement by the dramatic authors and others who are attempting to abolish the English censorship of the drama.

Herbert John Gladstone, Secretary of State for Home Affairs, received on behalf of Prime Minister Sir Henry Campbell-Bannerman a deputation which included Arthur Pinero, James Barrie, Henry James and Sir William S. Gilbert.

Mr. Pinero said that the deputation represented a majority of the dramatic authors of the country, who desired to point out the evils in the present system of censorship. He said the recent growth of the drama was such as had not been seen in England in 300 years. The world regarded it as one of the memorable features of the reign of Edward VII.

Sir W. S. Gilbert suggested that in order to prevent the proposed new tribunal from being invoked in small matters each arbitrator should receive ten guineas, to be paid by the losing side. He suggested that the ultimate censorship of plays be entrusted to a committee of three persons, one member to be appointed by the dramatists. This committee would be as a court of appeal against the decisions of the censor.

Mr. Gladstone is reported to be in sympathy with the movement, and said he would carefully consider the matters presented.

The censorship in England is a survival from a period most of whose other institutions are obsolete.

That the Reader of Plays—upon whose judgments the censor acts—is a person of industry has been disclosed in the course of the controversy, which has arisen over the question of abolition or modification of the powers of the office. He is said to peruse hundreds of plays a year—in fact, all of the many submitted for license. Yet mere industry is not the question. The errors in permission and veto of plays in England in recent years have shown the utter futility of vesting absolute power over the drama in any one person's hands, if the main idea itself were not wholly at variance with the modern spirit for artistic freedom.

The public is the only legitimate judge of the drama.

Mrs. Angela De Bonay, who died in the Edwin Forrest Home on Dec. 31, 1907, and whose portrait appeared in THE MIRROR, by her will, recently probated, left real estate in the Highlands, New York, valued at \$5,000, to the Home, of which she had been a resident for more than seven years.

To her counsel and adviser, Mr. Keyhoe, the sum of \$2,500 was bequeathed, and to her friend, Belle Campbell, of New York, her books and music were left, while the sum of \$1,000, the balance of her estate, was devised to her lawyer, Mr. Russell, of New York.

On Monday, March 9, will occur the 102nd anniversary of the birthday of the founder of the Edwin Forrest Home.

At Springbrook, Holmsburg, the old retired players, now guests of the Home, will celebrate the day in a quiet way, practically among themselves.

The Stars and Stripes, so dearly loved by the great actor, will be hoisted on the big flag pole on the oval that fronts the main entrance to the house. Within the Home the old colonial hall and stairway will be gaily decorated with flags and bunting.

On the pedestal that holds the fine bust of Mr. Forrest will be grouped miniature national, State and city emblems. A large laurel wreath will be placed at the sandaled feet of Ball's statue, representing the great tragedian as Coriolanus. The usual basket of roses, from residents of the Home and an ivy wreath from the grounds will be laid on the family vault in St. Paul's churchyard, Philadelphia. In the evening an entertainment will be given in the parlors—scenes from plays, recitations, music and singing—by the old players.

South Boston, according to the Boston Post, has an interesting figure in George A. Wheeler, aged seventy years, who manages a grocery, conducts a roofing business, is a prominent member of the Universalist Church, and all his life has been an amateur actor.

"Mr. Wheeler," says the Post, "would open the eyes of many of the leading vaudeville house managers, for he does a turn now and then that would make more than one of the high priced variety comedians wild with envy."

Ever since he was a child Mr. Wheeler has been acting occasionally in amateur performances. "And I expect to act until I am a

hundred," he declares. He has had acquaintance with many noted players, and the stage to him means more than it does to the average man active in business in a suburban community and prominently identified with a church.

NEW YORK IS INDUSTRY A COMMUNAL CITY.

One of the daily newspapers headed its prospectus for the week in the theatres, "Amusements in Russian, German, French and Italian."

Of course, this related to opera as well as to drama, and to the better class of theatres that line or abut on the Great White Way.

But, going into outlying precincts of the metropolis, one can supplement the tongues in which plays and kindred diversions are offered and enjoyed almost endlessly—in fact, note languages employed that would make amusements in New York universally representative.

A DISPUTE OVER PAID IN FULL.

Litigation may be begun by Cohen and Harris over Eugene Walter's play, Paid in Full, that met with success at the Astor Theatre on its production last week. Cohen and Harris claim that the firm made a five years' contract with the playwright in 1906 for an option on all of his work for that period. They say that they were not given an opportunity to read the manuscript of this play, and that they wrote to both Wagenthal and Kemper, the producers, and Selwyn and Company, the agents, asking for a chance to read it, when its sale was first announced. They received no satisfaction from either party, they say. Last Tuesday night Mr. Harris witnessed the first performance of the drama, and on Thursday night Mr. Walter was offered \$500 to be considered as advance royalty, with a note that Cohen and Harris expected to exercise their option on the piece. The money was returned.

Mr. Walter says that he did make a contract with Cohen and Harris at the time specified, but that he has since learned that the contract was invalid, as it contained no consideration. He claims that he received no salary from the firm and that he was frequently in straits for lack of money. The manuscript of Paid in Full had been submitted, he says, to a number of managers before it was accepted by Wagenthal and Kemper. The first production was in Montreal last Christmas.

Mr. Harris claims, on the other hand, that his firm has paid money to Mr. Walter in an option on The Undertow, and that the option was forfeited because the play did not seem suitable for first-class houses, and also because Mr. Walter said he could get an immediate production in stock at the Harlem Opera House.

Besides The Undertow and Paid in Full, Mr. Walter has written The Flag Station, Sergeant James and The Wolf, the latter to be produced at the Belasco Theatre in Los Angeles.

CANADA'S NOTABLE AMATEUR EVENT.

The Earl Grey musical and dramatic contest, open to Canadian amateurs, held last week at Ottawa, attracted more attention than the event last year, when the artistic results were unusual. The plays were produced at the Russell Theatre, Ottawa, beginning on Feb. 24, by Ottawa, Montreal, Toronto, and Quebec companies of amateurs.

On Feb. 24 the Ottawa Choral Society presented The Death of Hiawatha, competing with the Ottawa Garrison Dramatic Club in Joseph Entangled. The next evening The Society for the Protection of Suffering Servants was presented by the Franco de Wolfe Fenwick company, competing with the Amateur Stock company in The Chorus Lady. The two latter companies were from Montreal.

On the evening of Feb. 27 the Ottawa Theatrical company in a double bill, Food and Poetry and A Light from St. Agnes, and the Montreal Amateur Dramatic Club in A Game of Bluff, appeared.

A Light from St. Agnes is Mrs. Pike's powerful one-act tragedy, the use of which by the Ottawa Theatrical Society was granted by Harrison Grey Pike. News came yesterday to the effect that in this play that society had won the trophy in the dramatic division of the contest.

Ernest Shipman, well known in New York and Canada, has proposed to take on tour through several big cities in the United States the company making the best general impression at the contest. Mr. Shipman selected F. F. Mackay, of New York city, to judge the competition. The cities to be visited by the successful company will be New York, Boston, Philadelphia, Washington, Baltimore, and Albany, where arrangements have been completed to give matinee performances at prominent theatres.

CHILDREN TO ACT.

The programme for the children's theatricals at the Waldorf-Astoria on the afternoon of March 7, continuing for five consecutive Saturday matinees, will include the first presentation here of Alban de Polhes' one-act play, Their Son, produced last year at the Odéon in Paris. The translation is by Miss Frances A. Murphy. A second feature of the programme will be Cinderella Up to Date, showing Cinderella transformed into a Gibson girl, who dances the Merry Widow waltz and whose slipper is returned by the Prince's chauffeur. Punch and Judy will be offered at every performance. The juvenile players will be Bernice Faye, Daisy Robinson, Grace Maguire, Reeva May, Eleanor Graciano, and Janice Armand. The series of matinees are given under the able direction and management of Wilbur Finley Pauley.

GERMAN THEATRE TO MOVE UPTOWN.

The Lenox Lyceum at Fifty-ninth Street and Madison Avenue, New York city, will be transferred into the new German theatre by Oct. 1, 1908, and the German Theatre in Irving Place will be abandoned. Arrangements to this effect were completed last Saturday between Dr. Maurice Baumfeld, of the Irving Place German Theatre, and Walter J. Salomon, lessee of the Lenox Lyceum. Some of the features of the new German theatre will be two stages, one a rehearsal stage; commodious quarters for painters, carpenters and costumers, and space for the storing of properties for ten different plays under one roof; smoking room, ladies' parlor and other comforts. Bodman and Schom are the architects for the new playhouse, and Mr. Hertz, of the firm of Hertz and Tallant, theatrical builders, has been engaged as consulting architect.

INUNCTION ASKED IN BROOKLYN.

Mrs. Mary W. Campbell, owner of the Park Theatre, Brooklyn, has applied for an injunction restraining the present lessees, the Shuberts, from permitting "amateur nights" in connection with the regular burlesque performances there. The petitioner claims that the lease was given with the understanding that only first-class productions should be presented. Decision was reserved.

COMING EVENTS.

March 1.—Dustin Farnum in The Rector's Garden, Bijou, New York.
March 1.—Present in the House, Academy of Music, Baltimore.
March 1.—Gilda, Taylor Theatre, Trenton, N. J.
March 1.—The Three Twins, Whitney Opera House, Chicago.
March 2.—E. H. Sothern in The Fool Hath Said, There Is No God, Lyric, New York.
March 10.—Thomas W. Ross in The Travelling Salesman, Columbia, Washington, D. C.
April 5.—The Four Cohens in The Yankee Prince, Chestnut Street Opera House, Philadelphia.

THE MADISON SQUARE PASSES.

A Famous Playhouse Permanently Closed Saturday Night—Its Interesting History.

The Madison Square Theatre opened its doors to the public for the last time last Saturday night. The old playhouse will be torn down to make way for a new office building to be erected on the site in the near future.

The Madison Square Theatre was built in 1877 and was originally known as the Fifth Avenue Hall. One year later, on Dec. 23, 1878, its name was changed to Minnie Cummings' Drawing Room Theatre. On April 23, 1879, Steele Mackaye took possession of the house which he renamed the Madison Square Theatre, by which name it was known until Hoyt and Thomas secured the lease on Sept. 15, 1891, when it became known as Hoyt's Madison Square Theatre. On Jan. 11, 1894, Hoyt and McKee became the lessees for a period of nine years dating from Oct. 1, 1894. On Oct. 8, 1895, the name was changed to Hoyt's Theatre. Walter N. Lawrence took possession on Feb. 1, 1905, and the name, Madison Square Theatre, was restored.

With the coming of Steele Mackaye, and the Mallory management, the house began an era of prosperity of several years' duration. At this time several mechanical innovations were introduced, including Mr. Mackaye's scheme of a double stage that would permit of one act being set while another was in progress. Another novel arrangement, put in when the house was built, was a music balcony at the top of the proscenium arch, in which the orchestra was placed. This balcony has since been an object of wonderment to strangers who did not know its original purpose. It was used only a short time.

But the prosperity of the Mackaye régime was chiefly due to the class of plays presented. Dramas of homely heart interest—"fireside plays"—were put on and instantly became popular. Hansel Kirtle was among the first of these. It was also during this period that two of the present day successful managers received much of their training that gave them a start toward their fortunes. David Belasco came East as stage manager for Mackaye, and Daniel Frohman was at first press agent and later manager of the house. A. M. Palmer became its manager in 1885, and under his direction many notable productions were made.

Robert Heller, the mind reader, was the first attraction at the house, and a list of subsequent attractions, approximately in chronological order, follows:

Manhattan Beach, or, Love Among the Breakers; In and Out of Place; Monsieur Jacques;



From the Scientific American.

MADISON SQUARE THEATRE.

Showing the Position Originally Occupied by the Orchestra, Above the Stage.

Aftermath, or, Won at Last; Pinaflore; Hansel Kirtle; The Taming of the Shrew; Maids and Paces; The Professor; Remembrance; Young Mrs. Winthrop; The Russian Honeycomb; The Rajah, or, Wynnot's Ward; Delmar's Daughter, or, Duty; Alpine Roses; Adrienne Lecouvreur; May Blossom, or, Two Lovers; The Private Secretary; Broken Hearts; Sealed Instructions; In Chancery; For Congress; The Willow Copse; Anselma; Saints and Sinners; Engaged; Old Love Letters; Our Society; Prince Karl; Held by the Enemy; Jim the Penman; A Foregone Conclusion; Margery's Lovers; Elaine; Fashion; Monsieur; Dr. Jekyll and Mr. Hyde; The Martyr; Heart of Hearts; Partners; A Possible Case; A Fair Bohemian; Fair Fame; Denise; A Parisian Romance; The Keepers; Irene; Judge Not; A Legal Wreck; Beauty Abroad; Captain Swift; Honor Bright; Featherbrain; Editha's Burglar; Booties' Baby; Aunt Jack; A Man of the World; The Blue Officer; Beau Brummell; A Pair of Spectacles; The Nettle; Sunset; A Corsican Legacy; Society as I Have Found It; Afterthoughts; A New Year's Call; The Silver Shield; Esther Sandras; Sunlight and Shadow; Social Fiction; The Phalarope; Dinner at Eight; Alabama; The Merchant; A Game of Cards; Fennell; The Louisiana; Meadowbrook Farm; Jane; A Trip to Chinatown; The Better Part; Flirt; That Cowboy; The Charming of Music; A Modest Model; An American M. D.; Roses and Thorns; A Mere Pretense; As You Like It; The New South; A Temperance Town; A Texas Steer; A Full Hand; The Rival Candidates; The Check Book; Forget Me Not; Lady Glady; A Milk White Flag; The Foundling; Lethe; Keeping Up Appearances; Romeo's First Love; The Man Upstairs; A Doll's House; Other People's Money; Lost Twenty-four Hours; The Littlest Girl; The Gay Parisians; A Black Sheep; The Liar; The Long Strike; Sue; A Florida Enchantment; My Friend from India; A Contented Woman; The Man from Mexico; A Bachelor's Honeycomb; The Proper Caper; A Stranger in New York; John Gabriel Borkman; The Rights of the Soul; That Overcoat; From a Clear Sky; Renunciation; The Cup of Bitterness; Higher Education; Oh, Susannah; The Sword of Remembrance; A Bachelor's Wife; Jerry Burke; the Moonshiner; The Missing Mrs. Pettibohn;

EDWARD B. HAAS.



Photo Silver, Chicago.

Edward B. Haas, now playing his third stock season as leading man in Chicago, recently won the highest praise of his career in that city as Romeo in the fine production of Romeo and Juliet at the Bush Temple Theatre, Chicago. The Record-Herald and the Daily Tribune of Chicago both described Mr. Haas' Romeo in the most gratifying terms. Mr. Haas again distinguished himself as the King in Hamlet, Adelaide Kelm being the Hamlet.

Dangerfield '35; A Brace of Partridges; On and Off; Because She Loved Him So; Why Smith Left Home; The Girl in the Barracks; Make Way for the Ladies; Wheels Within Wheels; Comile and Co., Dressmakers; A House of Cards; Racine; A Jolly Mix Up; Twelve Months Later; White Horse Tavern; It and Little Christiana; The Husbands of Lutine; Self and Lady; Hodge Podge & Co.; The House That Jack Built; My Lady Dainty; On the Quiet; Heir's Inheritance; The Blue Officer; Rival Candidates; The Councilor's Wife; A Midsummer Night's Dream; The Silver Shield; The Phalarope; Dinner at Eight; Zingus Patus; Sweet and Twenty; The Diplomat; A Fool and His Money; The Secret of Polichinelle; Lady Fortune; Which Way?; The Two Schools; Audrey; Gretta Green; The Earl of Fawcett; Consuelo; Cynthia; Mrs. Bagger's Bath; A Girl from Dixie; Candida; Mrs. Timpson's Testament; The Man on the Boat; A Case of Arson; The Brandy Diamond; Lucky Miss Dean; The Little Mart; The Prince Chap; The Greater Love; The Two Mr. Wetherbys; The Three of Us; The Countess Cathleen; The Firm of Cunningham; The Master Builder; The Man on the Case; The Coming of Mrs. Patrick; The Rejuvenation of Aunt Mary; The Backoning; The Literary Sense; The Worth of a Woman.

THE PRIORS' FRIDAY DINNER.

At the dinner of The Priors last Friday night A. L. Bringer was the principal guest. Others at the guest table were James W. Garard, Peter A. Hendrick, Mitchell Bringer, Edward Lanterbach, Joseph Redding, Irving S. Cobb, F. J. Casey, Henry Miller, Low Dockstader, Remond Wolf, and Jean C. Harvey. Wells Hawks, the Prior Abbot, acted as toastmaster. Speeches were made by all of the guests and an entertainment was furnished by those whom Abbot Hawks recognized in the gathering, including Judge Green, George M. Cohen, Low Fields, Hy Mayer, Will H. West, Frank Fogarty, Clifford Wiley, John Hazzard, Frank Lincoln, Victor Moore, George Behan, John L. Golden, Nat M. Willa, Gus Edwards and others.

CURRENT AMUSEMENTS.

Week ending March 7.
ACADEMY OF MUSIC—Belle Fay in The Orchid—100 times, plus 8 times.
ALHAMBRA—Vanderbilt.
AMERICAN—Al. W. Martin's Uncle Tom's Cabin.
ASTOR—Sold in Full—24 week—9 to 15 times.
BELASCO—The Warrens of Virginia—14th week—100 to 110 times.
BIJOU—Commanding March 3—Dustin Farnum in The Rector's Garden—1st week—1 to 7 times.
BROADWAY—A Waltz Dream—5th week—40 to 45 times.
CABINET—Sam Bernard in Nearly a Hero—2d week—9 to 14 times.
CIRCLE—Sally and Bill in Lonesome Town—7th week—40 to 50 times.
COLONIAL—Vanderbilt.
CRITERION—Miss Hawk of Holland—10th week—75 to 79 times.
DAILY—Miss Fern Komarschewsky in A Doll's House—10th week—9 to 15 times.
DEWEY—Washington Society Girls.
EMPIRE—William H. Crane in Father and the Boys—1st week—1 to 8 times.
FOURTH STREET—Chatterbox Charlie.
GARDEN—Crosby and Byrne in The Village Lawyer—1st week—3 to 9 times.
GARRICK—Nat C. Goodwin in The Easterner—1st week—1 to 8 times.
GERMAN—The Fifth Commandment—8 times.
GOTHAM—Our Choice Girls.
GRAND OPERA HOUSE—Edna Wallace Hopper in Fifty Miles from Boston—2d week, plus 8 times.
HACKETT—The Witching Hour—14th week—23 to 121 times.
HARLEM OPERA HOUSE—Stock co. in The Love Bug.
HERALD SQUARE—Low Fields in The Girl Behind the Counter—2d week—13 to 100 times.
HIPPODROME—The Four Seasons—14th week—The Battle of Port Arthur—4th week.
HUDSON—Otha Skinner in The Honor of the Family—2d week—17 to 24 times.
HURDIS AND SEAMON'S MUSIC HALL—Bachelor Club Burlesques.
KALICE—Yvonne Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vanderbilt.
KEITH & PROCTOR'S SIXTH STREET—Vanderbilt.
KEITH & PROCTOR'S TENTH STREET—Vanderbilt.
KNICKERBOCKER—Victor Moore in The Talk of New York—14th week—102 to 109 times.
LIBERTY—Fully of the Circus—11th week—81 to 85 times.
LINCOLN SQUARE—Spencer Stock co. in Zaza.
LONDON—Chatterbox Girls Burlesques.
LYCEUM—The Thief—24th week—50 to 200 times.
LYRIO—E. H. Sothern in If I Were King—7 times.
MADISON SQUARE—Closed Feb. 28.
MAJESTIC—William and Walker in Sandance Land—2d week—25 to 40 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—18th week.
METROPOLITAN—Beulah Poynter in Lena Rivers.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—18th week.
MINER'S BOWERY—Paridian Bellas Burlesques.
MINER'S EIGHTH AVENUE—Moonlight Maids.
MURRAY HILL—Ossie Girls Burlesques.
NEW AMSTERDAM—The Merry Widow—24th week—150 to 162 times.
NEW STAR—Dolly Kemper in Sweet Molly O.
NEW YORK—Addie Genie in The Soul Kiss—6th week—28 to 41 times.
PASTOR'S—Vanderbilt.
SAVOY—20 Days in the Shade—7th week—40 to 50 times.
STUYVESANT—David Ward in The Musk Master—52d time, plus 7 to 12 times; A Grand Army Man—141st time.
THALIA—A Fighting Chance—9 times, plus 9 times.
THIRD AVENUE—Closed Jan. 18.
VICTORIA—Vanderbilt.
WALLACK'S—A Knight for a Day—12th week—80 to 90 times.
WEBER'S—Burlesque of The Merry Widow—10th week—40 to 74 times.
WEST END—Strand.
YORKVILLE—Wine Woman and Son.

TELEGRAPHIC NEWS

CHICAGO

A Notable Entertainment—Productions in Stock—Changes of Bill—Gossip.

(Special to The Mirror.)

CHICAGO, March 2.—The Anti-Cruelty Society matinee programme at the Grand Opera House Thursday, arranged by Harry Askin, was headed by Mrs. Fiske. With Bruce McRae, George Arliss, Frank McCormick, Fuller Melish, Florence Montgomery she gave the last act of The New York Idea. William Hodge, Olympia Wyndham, and Amelia Belesse played a comedy by Mr. Hoge entitled A Lesson in Bridge. John Drew, Pauline Hall, and Mabel Hite appeared individually, and The College Widow company at the Studebaker gave the football act. The theatre was filled with a fashionable audience and \$2,000 was turned over to the society.

The Mikado, successfully sung by the English Opera company at the International, with particularly bright and handsome chorus was enjoyed by large audiences last week. Joseph Shuman as Nanki Pook, Blanche Rae Edwards as Yum Yum, Lillian Swain as Patti Sing, William Shuster as the Mikado, and John Henderson as Koko were all compelled to repeat. William Wade Hinshaw was a good Pook Bah, and Margaret Crawford won encores with the Katisha solos.

Romeo and Juliet proved Manager Harry Holbrook's most famous and successful production of the season at the Bush Temple. The press comments, especially those of James O'Donnell Bennett, of the Herald and Burns Mantle, of the Tribune, were especially encouraging. Romeo and Juliet were played by actors who were really young. Adelaide Keim and Edward R. Haas. Miss Keim was a pretty beauty, and Mr. Haas was handsome and tall. Miss Keim again evidenced her mastery of Shakespearean roles in particular, and Mr. Haas' reading was, like his appearance, not very romantic or passionate. W. D. Corbett as Mercutio did not do as well as usual. Robert Love read Friar Lawrence's lines delightfully. W. G. Sherman was good as Paris. Harry Long as John, Florine Arnold as the Nurse, and Mary Hill as Lady Capulet. Mr. Laville played Capulet with the right manner and emphasis. The play was finely staged by Harry Long.

John Drew in My Wife, at Powers', was fairly well received by the critics, and the engagement seems to have the usual John Drew patronage. Billie Burke has been recognized as a beauty.

Henry W. Savage's production of the comic opera, Tom Jones, was enjoyed by a large audience at the Grand Opera House last night, indicating that the booking, which is for this week and next, will be popular.

Manager Elizabeth Shober's stock production of The Lightning Conductor, at the College last week, attracted more notice than any bill of the season since the Chicago Musical College School of Dramatic Art, under the direction of J. H. Gilmore, last Tuesday at the Studebaker. The earnest reading of most of the impressive speeches was convincing proof of the college's success in educating aptitude for the drama. Felix Borowski, of the college faculty, furnished excellent incidental music.

Frank Cotton, who retired after forty-one years as an actor to become the dramatic director of Professor P. J. Ridge's stage school in this city, is dangerously ill in a local hospital. Mr. Cotton was in the company of Booth, Mayo, Jefferson, Florence, Lotie Maudie Mitchell, Forrest, and J. E. Emmett's first company.

The return engagement of the San Carlo Opera company at the Studebaker began last night with Aida. Thursday night, Aida; Friday, Martha, matinee Carmen, and night, Huguenots.

Mrs. Wynn of the Cabbage Patch, was welcomed back with a houseful at McVicker's last night. Denman Thompson played an extra matinee Friday at McVicker's and all seats were immediately sold.

An operetta, Who Stole the Ham, by Fred Myer, was produced at the leading Hebrew club, the Standard, last week and made a hit.

Manager Duce, of the Garrick, says it is nip and tuck between the New York and Chicago Witching Hour companies as to big weekly receipts, both averaging about \$11,000.

Manager A. H. Hagen and Business Manager Arthur Thomas of Mabel McCane in The Girl Over There company, received handsome presents from Miss McCane last week, cuff buttons and scarf pins. The company's tour of twenty-six weeks closed on Feb. 23.

Lawrence Gratton is deep in the study of French at a local school. Incidentally he plays the Justice in The Witching Hour splendidly.

J. Edward Spratt, formerly press representative of the Garrick, is reported dying of tuberculosis in London, England.

Manager Holbrook of the Bush has arranged productions for several weeks ahead as follows: Tom Moore (special production for St. Patrick's Day and week, with new Irish ballads); Hamlet, with Miss Keim as Hamlet; Polly Primrose; His House in Order; The Man on the Box; The Boys of Company B; The Heir to the Hoovah; The Little Grey Lady; The Bumble Shop, and The Path of Thorns.

Frank X. Sullivan, dramatic editor of the Examiner and Sunday American, has written an opera libretto on the subject of early days in Chicago in the thirties, when the chief building was Fort Dearborn and Indians were plenty. The title is Fort Dearborn. The music is by Ben Jerome, who has taken the book and score to San Francisco.

James Young has joined the Whitney musical stock.

The English Opera company may be transferred to the Auditorium on March 23.

The Honorable Trail goes on at the La Salle on March 23. It is light and more musical than The Girl Question. The book is farcical. Manager Will Kilroy returned from the East and announced a new play for next season, Cast Aside, by Lem Parker.

Camille D'Arcy is playing at the Bush Temple in place of Florine Arnold this week.

The first week of the new North Side theatre, the Columbia, was successful with the Pekin musical stock company in Honolulu. Harrison Stewart was in his element as G. Washington Bullion and established his popularity on the North Side. The opening of the theatre attracted unusual newspaper attention. J. Dan Riley, general press representative of Robert T. Mott's Pekin productions, is in charge of publicity. W. P. Shaver is manager and Clyde W. Eckhardt, for ten years in the Criterion box office, is treasurer. The auditorium is roomy and attractive. As at the Pekin, Mr. Mott's productions are entirely fit for women and children.

Cecil Spooner's new offering, The Dancer and the King, at the Great Northern, interested good houses the first part of the week. It is an ambitious and costume production.

Bills this week: Garrick, The Witching Hour; Grand, Tom Jones; Chicago, The Man from Home; Powers, John Drew; Illinois, Anna Held; Studebaker, San Carlo; Auditorium, The Follies of 1907; International, English opera; La Salle, The Girl Question; Colonial, The Merry Widow; McVicker's, Mrs. Wynn of the Cabbage Patch; Great Northern, The Isle of Spice; Bush Temple, Tom of the D'Urbervilles; College, Under Two Flags; People's, Fanchon; Marlowe, Honietta; Academy, Mr. Him and I; Columbia, Queen of the Jungles; Pekin, Two Dollar Bill; Criterion, The Cowboy and the Squaw; Bijou, Billy the Kid; Columbus, Around the Clock; Alhambra, Kidnapped for Revenge.

Frank Ferguson, author of The Ace of Spades, which Rose Cochran used several seasons, sold a one-act play, Forest Farm Folks, to Denman

Thompson last week for vaudeville. Mr. Thompson will not appear in the play himself.

Richard Carle in Mary's Lamb will be at the Illinois week after next.

Donald Robertson will produce Bachguy's The Madman and the Saint in Music Hall on March 11.

Toddies will be at Powers' on March 10; Eleanor Robson at the Grand on March 29, followed by Viola Allen and Grace George.

Caroline Nichols' famous Fadedette woman's orchestra heads the big bill at the Majestic this week, which includes Watermelon Girl, Simon-Gardner company, Four Bards, Ed. Levine, and others. Master Gabriel heads the bill at the Olympic and Walter Jones at the Haymarket.

OTIS COLLEGE.

PHILADELPHIA

Marta of the Lowlands—Maudie Adams—Dispute Over the William Penn Theatre.

(Special to The Mirror.)

PHILADELPHIA, March 2.—At the sale of the William Penn Theatre, West Philadelphia, last week to Felix Isman for \$80,000, subject to a mortgage of \$20,000, notice was given by some of the stockholders to the effect that they would dispute the right of the purchaser to take title to the property.

One of the most interesting and artistic offerings of the season holds the boards of the Adelphi Theatre for this and next week in Marta of the Lowlands, introducing a company of players that scored a genuine triumph this evening, headed by the talented Bertha Kalich. It is not often that the public is aroused to the enthusiasm that was shown on the opening night. Girls, a new comedy by Clyde Fitch, follows March 10.

Maudie Adams in The Jesters began an engagement of one week this evening at the Broad Street Theatre, and greatly pleased her friends and admirers. Toddies, a three-act farcical comedy by Clyde Fitch, will follow, March 9. Marie Dore in The Mornal comes March 10; Olga Netherland in The Mornal comes March 10; The Round Up, at the Forrest Theatre, continues to immense business and remains for many weeks.

The Right of Way, with Guy Standing and Theodore Roberts, is in its second and final week at the Chestnut Street Opera House to splendid business. Theodore Roberts as the French Canadian, a masterly portrayal, receiving praise from the entire local press. Anna Held in The Parisian Modiste, for March 9; Thomas W. Ross, March 23; George M. Cohan's latest, The Yankee Prince, April 6.

Robert Mantell for opening week at the Garrick Theatre, appears in King John, Macbeth, Hamlet, Merchant of Venice, and Othello. Special scenery and mounting for each production. The star is a favorite of many years and is well supported. Cyril Scott comes March 10, taking Raymond Hitchcock's booking.

Amelia Blingman in repertoire at the Walnut Street Theatre is meeting with success, and for second and last week, The Climbers, and The Frisky Mrs. Johnson, the best drawing cards. The Time, the Place and the Girl, already well advertised, for March 9, two weeks.

The Top of the World is in its second week at the Lyric Theatre.

The Orpheum Players at the Chestnut Street Theatre are repeating their artistic success of last week, the attraction being Rupert of Hentzau, with William Ingersoll as the King, Robert Cummings as Rupert, and Lillian Lawrence as Queen Elvira.

Thomas E. Shea, a popular local favorite, inaugurated a fortnight's engagement this evening at the Park Theatre, opening in A Soldier of the Cross. The Bells and Dr. Jekyll and Mr. Hyde for balance of week. The star is aided by a good cast and excellent stage equipment. "Way Down East" is the next attraction.

The Flower of the Ranch, a big musical comedy, is at the Grand Opera House this week, introducing Joseph E. Howard, Mabel Barlow, Frances Cosser, Ella Brande, Earl Stanley, William Betts, Edward Hume and a large corps of able assistants in a merry show, staged in an elaborate manner by Ned Wayburn. Business continues as usual, large. The Land of Nod follows week of March 9.

Third week of the popular Jessie Bonstelle at the Girard Avenue Theatre in The Three of Us, produced earlier in the season at the Adelphi Theatre, with Charlotte Nilsson as the star. The Road to Yesterday for week of March 9, and farewell week of Jessie Bonstelle. Texas, booked for March 10.

Eugenia Blair is in her fourth week at Forepaugh's Theatre, supported by the stock company in Macbeth, and her engagement is proving so profitable that it has now been extended indefinitely, and she will appear in a sensation, March 9, Mrs. Warren's Profession.

The Girl of Eagle Ranch, with Maudie Adams in the star role, attracted and pleased large house to-night at the National Theatre. This house has done well all season. The Smart Set in Black Polka follows, March 9.

Cyril Scott's new play, The Royal Mounted, will be the attraction at the Garrick Theatre March 10 for two weeks.

Blaney's Arch Theatre: Young Buffalo, King of the Wild West, with the famous cowboys and tribe of real Indians, full of thrilling situations, the strong attraction for week and is highly appreciated. McFadden's Row of Flats follows March 9; From Sing Sing to Liberty, with Cunningham, the handcuff king, as the star, week of March 10.

People's Theatre: A Race Across the Continent, full of sensation and big scenic effects, programme for week. Hanlon's Superba, March 9; Through Death Valley, March 10.

Hart's Kensington Theatre: Vance and Sullivan's production of the Card King of the Coast favorably received. Chinatown Charlie March 9. Darcy and Speck's stock company at the Standard Theatre pleases the many patrons with a comedy melodrama, How Baxter Butted In; a first-class offering and thoroughly enjoyed. Ten Thousand Dollars Reward the card for week of March 9.

Dumont's Minstrels at the Eleventh Street Opera House present a new musical burlesque, A Trip to Donbrook Fair, with the screaming farce, Trial Marriages.

German Theatre stock company for week in Old Heidelberg, Cinderella, Three Pairs of Shoes, Fathima and A Wild Night. Company highly appreciated to paying patrons.

The "benefit system" is now playing an important role in aiding the business at the majority of our places of amusement, high priced theatres included. The opposition to obtain same being so great that some managers are cutting rates.

Forepaugh's Theatre this week reduced their prices. This was done because the Barber-Middleton stock company opens a few doors below at the Majestic, March 9, at reduced rates. The Vaudeville notes: Keith's New Theatre: Hal Davis and company, Ray Cox, Quinlan and Mack, the Josephs and their Lilliputians, Kennedy and Rooney, Verona Verdi, Dola and Lenhart, Avery and Hart, Fred Zoheld, Kimball and Lewis, Juggling Elmer, Jack Marshall, Conlin and Steele, Jean Clermont's Circus Paradox, Casino, Trocadero Burlesques, Bilou, Empire Burlesques, with Roger Imhof, Montambo and Horifalla, Trocadero, Colonial Belles, Gayety: Boston Belles, headed by Edgar Hickey.

Majestic: Barber, Middleton, Coleman, Misses Ainslee, and De Gray remain the dramatic features. Otto introduces George and George. After this week there will be a chance of policy at this house to dramatic performances only, by the Middleton-Barber Stock company. William Vall remains manager, as formerly.

The memorial festival to the late Fritz Schell, director of the Philadelphia Orchestra, erected in the Academy of Music by his many admirers at a cost of \$5,000, will be unveiled afternoon of March 11.

Music Notes: Academy of Music: Metropolitan Opera company in Il Trovatore March 3, with Emma and Caruso. Jan Kubelik, violinist, matinee March 14. Madame Sembrich in song recital, under direction of London Charlton, matinee March 8. Madame Schumann-Heink in concert afternoon March 21.

BOSTON

The Gay White Way Comes in—Plays That Hold—Legislative Activities—News.

(Special to The Mirror.)

Boston, March 2.—Chief of the week's novelties is at the Majestic, where the tri-star combination in The Gay White Way settles down for what will probably be quite an extended stay here, causing forgetfulness for the brief and unregretted sojourn of The Orchid. Blanche King's local popularity is easily the chief draw of the newcomers, although Alexander Carr's earlier appearances here in less important positions were popular, and Jefferson De Angelo is always a winner. The supporting cast, with Maud Raymond, Melville Ellis, and all the others is unusually good, and the various skills of New York successes proved popular.

The Vanderbilt Cup is the new play at the Globe this week, and very appropriately, too, for Elsie Janis is still in town, and quite naturally calls attention to the place in which she appeared successfully last season. The auto feature, as before, is capably managed, and that alone would be quite enough to make a hit for the piece.

Tony the Bookbinder is the piece at the Grand Opera House, and in it Genaro and Bailey, who have always won the greatest popularity in vaudeville as dancers, now show that they are quite capable of better things.

For the new bill at the Boston Lindsay Morris is giving The Village Postmaster with his stock company. This is a well tried offering here, for it has been given several previous presentations since it was withdrawn from the combination houses, but never did it have a more expansive presentation than now.

Returning to more tense dramatic offerings the stock players at the Bowdoin Square this week give A Wife's Secret, which was well received. Charlotte Hunt returns to the front as Mona Madison, and plays with her unquestioned charm and womanly effectiveness. Arthur Madison sharing the honors with her by his excellent work as John Madison, the doctor. The other members of the stock company were well suited in their parts.

The Climbers was revived by the new stock company at the Castle Square. Charles Miller has added Mark Kent, Gertrude Bonhill and Mabel Colcord to the organization.

This is the last week of the engagement of Brewster's Millions at the Colonial. While it is true that the business has not been as great as that of the Round Up, the business will still rank with the best in town this season, and the demand for the closing nights here is especially large. Edward Abela, Mary Ryan, and all the others are favorites.

There was not a vacant seat in the Hollis Street Theatre this evening when the Rogers Brothers in Panama started upon the last half of the Boston engagement.

Elsie Janis is in her last fortnight at the Park now, packing the house every night in The Hyden.

That the engagement of The Man of the Hour is an unequalled success at the Tremont is certainly proved by the fact that the performance to-morrow evening will be the fiftieth here of the piece, as well as the seven hundred and thirty-fifth by the company. At any rate they are going to observe the date in good fashion and will give souvenir albums with the portraits of the players and scores.

Nance O'Neill is back at Keith's for her second vaudeville engagement here this season. This time she gives the sleep walking scene from Macbeth.

Robert Hilliard is the headliner at the Orpheum "with his dramatic sketch, As a Man Sows. Watson's Burlesques are at the Howard Athenaeum with a house full to make satisfaction. The Girl from Happyland is the attraction of the week at the Lyceum, given for the first time here. The New Century Girls are at the Columbia, and there are also the regular features. The Gay Masqueraders are at the Palace with a house full to supplement the bill. Double bills are the vaudeville features of the week at Austin and Stone's.

Keith's Bijou Dream has easily and quickly taken its place at the head of the moving picture houses. All the houses give changes of bill for the week.

Meantime there are activities at the Legislature concerning the moving picture houses which are springing up all over the State, and at the hearing on the various bills which was held last week quite a showing was made in the aim to secure enactment. There are several measures on hand, and the action of the Legislature is awaited with interest. Another legislative hearing that created a bit of surprise was that dealing with the licenses of houses and the appeal from adverse judgments. The managers thought that Mayor Hibbard would be with them, and most unexpectedly the city's legal representatives were on hand to oppose strenuously. The surprise was complete, and the hearing could not go on as quite the lone feast that was anticipated. Possibly a redraft of the measure may be made that is acceptable to both sides.

There is going to be much curiosity to see W. C. Mason when he gets back to the stage again next week after an absence of ten seasons spent as stage director. The temptation to play Mink Jones in A Temperance Town was quite too great for him to resist.

The Hengler Sisters, who have been the dancing features of the season with the Rogers Brothers in Panama, have resigned and will leave at the close of the Boston season.

There has been some confusion in regard to Lindsay Morris's Stock company and its permanency as a result of the announced coming of the Cornish Opera company to the Boston for a single week. The time was definitely scheduled for the time the transfer was made to a stock house and was so stated at the time. The opera season will last just one week, and then the stock company will return to play far into the summer.

Charlotte C. Palmer, who has just returned home after successes in London, is reported engaged to Sir George Prescott, of one of the Guards' regiments. She is the daughter of Mrs. Florence V. King.

The latest announcement is that Boston will not see The Merry Widow until the first of the Fall season, and that then it will be brought here for a long run with the present New York cast. At any rate Boston is getting the Elsie Janis and the Rogers Brothers versions of the waits, and that is better than nothing.

Other new incorporations of a theatrical interest in Boston during the past week were: There is some curiosity in regard to the Castle Square Amusement Company, which has just been incorporated by Fred L. Hall, Charles J. Ramsdell, and Wilbur C. Torrey, with a capital stock of \$10,000, all of which has been subscribed for and issued and paid for by cash, and an option for a lease of the Castle Square Theatre for not less than five years.

The World Amusement Company, Boston, \$25,000; Maurice H. Murphy, Victor A. Scharron, Arthur G. McVey. Boston Ticket Company, \$10,000; Wilton E. Harding, George W. Longley, Hamilton L. Hamilton. Happy Moments Company, Fitchburg, \$14,000; William G. Elden, Ralph E. Drury, Timothy A. Fuller. Walker Lithograph and Publishing Company, Boston, \$95,000; George H. Walker, Oscar W. Walker, G. Harold Walker.

They had a lively joke competition at the Hollis to get a Taft and Panama witticism. They thought it could be settled in half an hour, but it actually took from Wednesday until Saturday afternoon before the stars decided that Stafford Hammond, of Medford, had won the prize. He gets a box at the Hollis for to-morrow night.

George Tallman, who met with an accident just at the close of his stay at the Castle Square, has been visiting with friends at Watertown, and is recuperated so that he can start off with the opera company on its tour.

The Legislative Hook Club went in a party to the Hook Night at the Columbia last week. Diamond Deener, the Wellesley girl who made a hit in The Prince of Pilsen, has been in Boston all the winter devoting herself to the study of music.

JAY BURNON.

WASHINGTON

Toddies—Benefit for Junior Republic—"Hughy" Kernan Honored.

(Special to The Mirror.)

WASHINGTON, March 2.—David Belasco's strikingly interesting romance of early California, The Rose of the Rancho, its first hearing in this city, opens to-night at the Belasco Theatre to a packed attendance that strongly praise the play, the abilities of Frances Starr in the title role, and the good work of a strong company. Next week, premiere of Clyde Fitch's new comedy, Girls.

Olga Netherland commences her annual engagement to a large audience to-night at the National Theatre and will present during the week five plays, three of them new to Washington. The opening bill is the M. Paul Hervey drama, The Awakening, which will be repeated to-morrow and Wednesday matinee. Wednesday and Thursday a double bill introduces The Signa and I Pagliacci. Friday and Saturday matinee Sapho, with Carmen for the concluding performance. Next week Eleanor Robson in Salome Jana.

Toddies meets with distinct favor with a large audience at the Columbia Theatre as an offering of genuine merit that contains all the elements of success. It is most cleverly done by a company of exceptional merit, who interpret the Clyde Fitch adaptation from the French with skill and finish. A genuinely clever English actor, Gayer Macarty, acts the name part with distinct success, and individual hits are made by Sadie Martinet, Jeffery Lewis, Olive Temple, Pauline Frederick, Arthur Elliott, Louis Mason, Charles Walcott, and Oswald York. Next week, William Collier in Caught in the Rain.

Texas, J. Mandlin Feigl's always attractive play of American frontier life, as picturesquely presented by Broadhurst and Currie, again demonstrates its forceful drawing power at the new Academy of Music. Next week, In Old Kentucky.

Happy Hooligan's Trip Around the World, at the Majestic, is fun from the start, with two large audiences on to-day's opening. A large and clever company support comedian Eddie De Noyer, who is well placed in the name part. Next week, Rip Van Winkle and Are You a Mason.

Ferry F. Leach, who drilled and rehearsed so successfully last Spring the production by amateurs of We Are in Society, at the Belasco Theatre, for the benefit of the Junior Republic, has again been secured to take charge of the new amateur presentation of The Prince of Patches, which will be given for the same benefit under society patronage at the Belasco during Easter week. Mr. Leach has been in Washington during the past week concluding arrangements. Readings of the play and preliminary rehearsals will commence March 9.

The degree of Doctor of Music was conferred upon Lieutenant William H. Santenian, leader of the United States Marine Band, at a convocation of the George Washington University during the past week.

Treasurer Clarence D. Jacobson, of the National Theatre has gone to Chicago to take charge of the business direction of the Washington Base Ball Club on their Southern practice trip. The club leaves Chicago for Galveston Tex., Wednesday for a six weeks' stay.

A performance of the Broad Winners will be given at the Columbia Theatre Easter week, the receipts to be donated to the new temple being erected for the Federation of Labor. A professional cast will appear under the direction of the playwright.

To-morrow afternoon the postponed concert of the Philadelphia orchestra, under Carl Fiedler's conductorship, will take place at the National Theatre with Franziska Kasper, soprano, as the soloist. This is the fifth and last of the season's series.

Washington Lodge, No. 15, Benevolent and Protective Order of Elks, celebrated their twenty-sixth anniversary on Feb. 23, with a banquet at Bancker's. Seven hundred plates were laid, and among the guests were a number of Senators and Representatives in Congress, members of the order from various States.

Kubelik, the violinist virtuoso, will be heard in a selected programme at the Columbia Theatre next Sunday night.

"Hughy" Kernan, manager of the Lyceum Theatre for the past twenty-one years, was a surprised honored guest at the hands of his theatrical associates and friends at a banquet tendered him Friday night upon the anniversary of his seventy-fourth birthday. A huge loving cup in silver, beautifully inscribed, testified to the appreciation and esteem of those assembled. Among the theatrical people present were George W. Rife and James L. Kernan, of the Empire Circuit directorate; M. M. Thiese, Harry Bryant and his company.

Chase's bill for the week commencing March 2 presents Valeria Berger, Catherine Hays and Mabel Johnson, Raymond and Caverly, Herbert Cyril, the Jupiter Brothers, the Sandwines and the English pantomimists, the Sleds.

The Gayety: The Trans-Atlantic Burlesques, exploiting the Kallinowski Brothers, sensational acrobats. The Lyceum: The Rialto Rounders, introducing a clever and original comedian, Sam S. Howe.

JOHN T. WARD.

CINCINNATI

Fritz Schell—James O'Neill—A Club Benefit—The Beloved Vagabond—Notes.

(Special to The Mirror.)

CINCINNATI, March 2.—Fritz Schell returned to the Grand to-night in her popular opera, Mlle. Modiste, and was welcomed by a large and enthusiastic audience. Her company is much the same as last year, including William Pruett, Claude Gillingswater, and Josephine Bartlett in important roles. Francis Wilson follows.

James O'Neill returned to the local stage at the Lyric last night in the inevitable Monte Cristo, after six years' absence, and the sterling old play was applauded by a fine house. To-night Virginia is played for the first time in this city in many years. Later in the week Julius Caesar will be the bill. The Three of Us follows.

The benefit for the Pen and Pencil Club at the Lyric Friday afternoon brought out one of the best bills ever seen in this city. Practically every theatre in town contributed at least one act, and the receipts were highly flattering.

In Missouri was revived by the Forepaugh company at the Olympic yesterday before two excellent audiences. Herschel Mayall and Ida Adair were good in the leading roles, and excellent support from Walter Gilbert, Wilson Hummel, Harry Fenwick, Frank Sylvester, and Alsworth Arnold in prominent parts.

Last week's bill at the Columbia was one of the best of the season, including the Four Fords. A Night with the Poets, Watson, Hutchings and Edwards, Sisters Macarty, Okita Family, Avery and Pearl, Leonard and Anderson, and Mills and Morris. The City Sports opened at the Standard yesterday to good houses, and the Thoroughbreds put on an entertaining performance at the People's.

William Lawrence is playing Josh Whitcomb in The Old Homestead at the Walnut to excellent patronage.

The Beloved Vagabond was beautifully staged at the Lyric last week. The acting honors clearly belonged to Walker Whitcomb for his splendid portrayal of the title-role and to Violet Bass as his faithful follower. The other important parts were well played by Ida Conquest, Rosabel Morrison and John Blair, but the attendance was not at all times what it should have been, and the audience did not always seem to catch the spirit of the play.

The German company at the Grand entertained a large audience last night with The Milkmaid of Schoenberg, a comedy with music.

Vivian Prescott and Walter Wilson are featured in A Child of the Regiment, which came to Heck's yesterday for a week's stay.

Law Winkler in The Shoemaker is the star at the Lyceum, where the usual good business prevails.

H. A. SUTTOR.

ST. LOUIS

Judge Tracy on Hiding—The Girl Question—Marie Dore—Montana—Gensels.
(Special to The Mirror.)

St. Louis, March 2.—The play around which the most interest was centered last night was *The Girl Question*, the Chicago production of which has already played to Windy City audiences more than 250 times, and which turned them away at the Century yesterday. The place is indeed a very interesting one, and the players who present it, headed by Paul Nicholson, are all capable.

Marie Dore made her debut as a star before local players to-night in a new play, *The Monks of Marston*, and registered a decided hit with the vast throng which packed the Olympic. In her support are C. Aubrey Smith, Beatrice Forbes-Robertson, a niece of Forbes Robertson, and Forest Robinson.

Billy Van arrived at the Grand yesterday and entertained two large crowds with *Patry in Politics*. Although this star has been seen here before in this play, he still retains his popularity among local players.

To-night was Irish night at Havlin's, with Barney Gilmore in *Dublin Dan*, the Irish Detective, as the attraction. The house was decorated all over with Irish and American flags and a big audience was in attendance.

Montana, a new drama of the West, which has been seen here before, was Manager Russell's attraction at the Imperial yesterday. A crowd which taxed the capacity of the house was highly pleased with the acting of Harry D. Carey, who is featured in this production.

The Star Show Girls entertained a large house at the Standard yesterday, while Bob Manchester's *Crackjacks* delighted the clientele of the Standard. Added attractions at these respective theatres are *Princess Patricia*, woman jail breaker, and the *Palmer Burns* fight pictures.

The St. Louis Sketch Club will present Young Mrs. Whitman at the Odéon March 6 under the direction of Frederick Walton, who will assume the leading role.

Bert Levy, the cartoonist at the Columbia last week, is planning to deliver a series of travel lectures, accompanied by moving pictures, at the vaudeville theatres throughout the country, lecturing in the forenoon.

The Jews were the offering of the German stock company at the Odéon last night.

Among the entertainers at the Columbia this week are *Billy Fernandez* and company in *Edwin Arden's* one-act play, *Captain Velvet*; *Silvers*, the celebrated clown; *Pauline Hall*, comic opera star, and *Ray L. Rosen*.

The fourth illustrated travel lecture by Dwight Elmendorf was given before a large crowd at the Odéon to-night, with the Pacific Coast as the subject. Mr. Elmendorf will give an extra lecture on *Poland*, or a *Journey Through the Holy Land* on March 9.

Joan Norda (Josephine Ludwig) left St. Louis for Milwaukee last week, where she went to join the San Carlo Opera company. She left the company several weeks ago in St. Louis for a short rest here with her sister.

To him an act in a theatre is a cowardly and contemptible thing declared Judge Tracy in a local police court last week. Frank Campbell had been arrested by the gallery of the American Theatre for hissing a performer, and he was on trial before Judge Tracy. Campbell denied that he had hissed, saying that it was done by others around him. Judge Tracy discharged him for want of evidence to convict, and in doing so he said:

Hissing in a theatre is a cowardly, dirty and contemptible thing. Hissing is popular in English theatres, but it ought never be popular in America. An actor has to make a living, and always does the best he can. He should never be hissed. If a man does not like the performance he can go out, but he should never disturb the enjoyment of others by hissing.

Constance Crawley, an exceptionally good actress who is well known for her most excellent portrayals of Shakespearean roles, is the headliner at the American this week. *Vesta Victoria* will appear at this theatre in the very near future.

H. R. Rice, manager of the Globe Theatre, reports business good. Among his attractions this week are *Bobbie Burgess*, *Holmes and Goss*, *Jimmy Leonard* and *Mike La Carroll*.

The benefit tendered to L. E. Lund, manager of the Avenue Theatre, East St. Louis, Ill., last Monday night proved an immense success.

Bud Mantz, treasurer of the Olympic, will have his annual benefit on March 9, with James O'Neill in *Virginius* as the attraction.

Attractions that will be seen soon at the Century are *Robert Edson*, in *Classmates*, March 8; *George Washington Jr.*, March 15; *Way Robson*, in *The Rejuvenation of Aunt Mary*, March 22.

Coming to the Olympic in the near future are *James O'Neill* in *Virginius*, March 8; *The Dairy Maids*, March 15; *Montgomery and Stone*, March 22.

The tale of *Splice* is a promised early attraction at the Grand at popular prices.

J. G. T. SPENCE.

BALTIMORE

William Collier—The Great Divide—Stock Notes—Manager Kernan's Plans.
(Special to The Mirror.)

BALTIMORE, March 2.—William Collier is seen at Ford's in *Caught in the Rain*. The play has undergone a number of changes since it was originally seen here, which are all in the way of improvements. Mr. Collier's company is of special merit and includes Albert Perry, John Saville, William H. Post, Charles Foor, Thomas Beuregard, Thomas Martin, John Adam, Thomas Lennon, Richard Stirling, Reginald Mason, Ah Sam, Ellen Mortimer, Helena Collier-Garrick, Jane Laurel, and Ann Bradley. The play was attractively staged and proved thoroughly enjoyable. Leo Dietrichstein will follow in his new comedy, *Bluffs*.

Henry Miller is at the Academy in *The Great Divide*. So much has been written of this play that comment is unnecessary. It was presented by a strong company and created a decidedly favorable impression. Madame Nasimova will be seen next week in *A Doll's House*, Hedda Gabler, and *The Comet*.

The George Fawcett company presents *May Blossom* at Albion's. Katherine Courtland in the title-role has a particularly congenial part. Regan Hughton appears to advantage as Steve Harland. The other members of the company give excellent support. The play selected for next week is *Janice Meredith*.

The well-known play, in Old Kentucky, is the offering at the Holiday Street. It will be followed by *Kate Barton's Temptation*.

In Gay New York holds the stage of the Auditorium. It is presented by a very good company, including Harry Emerson. *The Four Huntsmen* in *The Fool House* will come next.

The Curse of Drink is the attraction at Blaney's. The action of the play is centered around Bill Sanford, a locomotive engineer, which part is played by F. Aug. Anderson. Next week, *Harpy Holloman's Trip Around the World*.

The Keith bill at the Maryland this week is *Vesta Victoria*, May Dupont and company, Charles L. Fletcher, Hill and Whittaker, the Dainty Four, *Applaud's* animals, the *kinetograph* and the *Willie Pantzer Troupe*. Robert Manchester's *Vanity Fair* is at the Gayety. *The Strolling Players*, with *Toma Hanline*, entertain the patrons of the Monumental.

Madame Marcela Sembrich, assisted by *Edison Van Hoose*, tenor, and *Michael De Zadora*, pianist, will be heard in concert at the Lyric next Saturday.

A clever vaudeville show will be presented at the Lyric next Thursday under the auspices of the *Travelers and Merchants' Association*. The bill will be headed by *Marshall P. Wilder*.

Robert Mantell will be seen at Ford's the week of March 16. He will be followed by *Robert Edson* in *Classmates*, who in turn will give place to *Anna Held*.

Frances Starr appeared in the *Rose of the*

Rancho at the Lyric, opening last Tuesday night. Miss Starr scored a great success, which was fully shared by the members of her splendid company.

Manager James L. Kernan has completed arrangements with *Milton and Margaret Aborn* for a spring season of light opera at the close of the regular season at the Auditorium. *Edward Chaney*, who was here last week with *Frieda Schell*, will be a member of the company. *Blanche Morrison* will be the prima donna.

HAROLD RUTLANDER.

PITTSBURGH

When Knights Were Bold—Not Yet, but Soon—Leo Dietrichstein's New Farce.
(Special to The Mirror.)

PITTSBURGH, March 2.—When *Knights Were Bold* is the comedy in which Francis Wilson is seen at the Nixon, and the large audience present to-night followed the capers of the star with much interest. Mary Boland is the leading woman, the large supporting company is complete, and the place is nicely staged. *The Red Mill*, with *Montgomery and Stone*, and *Madame Nasimova* in the following repertoire. *A Doll's House*, *Hedda Gabler*, and *The Comet*, follow.

To-day's audiences at the Blum found plenty to entertain them in *Not Yet, but Soon*, with *Hap Ward*, *Lucy Daly*, and a large and good company. Several new musical numbers are introduced this season, and the production is well mounted. *Shadowed by Three* is looked for next week.

Leo Dietrichstein, aided by *Frederick Bond*, *Kenyon Bishop*, *Fola La Pollette*, *Allison Shipworth*, *Lovell Taylor*, *Florence Huntington*, *Madeleine Sorel*, and others, is at the Duquesne in the star's new comedy, *Bluffs*. *The Rose of the Rancho*, with *Francis Starr*, comes next week.

The crowd at the Alvin to-night had *The Wizard of Oz*, with *George Stone* still playing the part of the Scarecrow, and a large company of capable players. Next week, *The Hair to the Hoorah*.

Blaney's Empire has that conglomerate piece, *In New York Town*, and the music, songs, fun, etc., as a whole apparently pleased the audience to-night. *Charles Howard* is at the head of a good sized company, and the stage settings are adequate. *The Curious of Drink* next week.

Sherman and De Forest in their sketch, *A Jay Circus*, is the feature of the bill of *Harry Bryant's Extravaganza* company at the Gayety, which, together with the "burlesque," entertained the crowds to-day. *The Transatlantics* for the succeeding week.

The *Nightingales* were not found lacking in the entertainment of the usual crowds which attend the Academy, and therefore the star played on.

The audience who filled the Grand to-night was offered the following varied and excellent bill: *Jessie Millward*, assisted by *Brandon Hurst*, presented *The Queen's Messenger*; the *Flanophiles*, *Chris Richards*, *Lillian Shaw*, *May Belfort*, *Duffin-Reddy* company, *Foy and Clark*, *Howard and North*, *Byron and Langdon*, *Albert Kartell*, *Avolo and Othello*, *J. and M. Conroy*, and *Renssela and La Rue*.

ALBERT S. L. HENNA.

AMATEURS IN SHAKESPEARE.

The Rev. Walter E. Bentley, pastor of the Church of the Ascension, Brooklyn, and chaplain of the Actors' Church Alliance, has found time between the engrossing duties of a large parish and the obligations of the Alliance to encourage and develop dramatic talent in the young people of his congregation. Mr. Bentley was once an actor himself. He has a fine voice, and his education is a treat to those fortunate enough to hear him speak from either the pulpit or the stage.

Such remarkable evidence of careful training as was witnessed last Monday night, when the Ascension Dramatic Society produced *The Merchant of Venice*, has seldom been seen outside the professional ranks, and the applause that greeted every member of the cast was a just tribute to their efforts. Mr. Bentley is especially fortunate in having with him in this work *Charles Catlin*, who was one of the founders of the Actors' Church Alliance and for many years identified with the prominent amateur societies of Brooklyn. *Percy G. Williams* and *Mr. Catlin* were prominent members of the Amaranth Society, from whose ranks the professional stage has received a number of recruits.

Ascension Hall was comfortably filled, and the announcement of plays for future presentations was loudly applauded. The cast was: *Shylock*, *Duncan McKinnon*; *Antonio*, *D. A. Doble*; *Bassanio*, *Charles Algo*; *Gratiano*, *Harry Clark*; *Duke*, *Charles Catlin*; *Lorenzo*, *George Grady*; *Launcelot*, *George Aston*; *Salanio*, *Bruce Wolf*; *Belthazar*, *F. Kochenbury*; *Portia*, *Mrs. J. C. Snodden*; *Nerissa*, *Mary Caswell*, and *Jessie Florence Penny*.

A STUDIO RECEPTION.

At a reception in the Irene Ackerman studio, 1947 Broadway, New York, on Feb. 29, the following took part in the programme: *Countess Von Boos Farrar*, *Charles Abercrombie*, *Mrs. Katharine C. Fay*, *Mrs. Earl King*, *Phoebe Hagnan*, *Amey Ames*, *Anna Randall-Diehl*, *Clara De Rigaud*, *Constance Hamilton*, *Madame Vesta La Vesta*, *I. Withers*, *O. Burley*, *Jessie Wilder*, *M. Goodwin*, *Minnie Gordon*, *Edison Van Hoose*, *Alexander Brown*, *M. De Millie*, *Frederick Bevers*, *Eden Greville*, *D. Rivera*, *Mr. Stodier*, and *Granville Forbes Sturgis*. On March 7 the Irene Ackerman studio will give a reception entertaining members of the Actors' Church Alliance, New Century Study Circle, Shakespeare Club, Sorolla, Eneri and Press clubs. The artists and speakers will be the Rev. Walter E. Bentley, the Rev. Phoebe Hagnan, *Anna Randall-Diehl*, *Mrs. Margaret Holmes Bates*, *Mrs. Katharine C. Fay*, *Heleen Larkins*, *Amey Ames*, *Constance Hamilton*, *Eden Greville*, *Charles Abercrombie*, *A. Ackerman*, *Mr. Brown*, *M. Goodwin*, *Cherry Bevers*, *Anthony Eneri*, *Anna Holmes*, *Mrs. Van den Hende*, *Baby Rurac*, *Charles T. Catlin*, *Rev. T. H. Hill*, *S. S. Mitchell*, *D. D. I. Withers*, *Theodore Fay*, *Norbert Lusk*, *Regina Well*, *Jessie Wilder*, *O. Burley*, *D. Rivera*, *Vesta La Vesta*, *James Haviland*, *John Townsend*, *Charles Van Rensselaer*, *Frank Bronson*, and *Granville Forbes Sturgis*.

ABORN OPERA COMPANY'S PLANS.

The annual Spring and Summer season of the Aborn Opera companies this year will be on a larger scale than ever before during the seven years of their existence. Two of their organizations are already in the field: *The Aborn English Grand Opera company*, at the Grand Opera House, Brooklyn, and *The Aborn Comic Opera company* at His Majesty's Theatre, Montreal. Two more companies, one in Philadelphia and the other in New York, will open on April 13. Others to open later under their management, for series of various lengths, will be in Baltimore, starting April 27; Springfield, May 4; Washington, May 11; Albany, May 11; Syracuse, May 18; Hartford, May 18; Rochester, June 1, and Newark, June 15. Altogether the Aborn Spring and Summer ventures will include about fifteen companies presenting grand, standard and comic operas. *Hofmann's Love Tales* will be produced for a New York run, and afterward will be played in other cities on their circuit.

MEMORIAL TO SARA STEVENS.

A few of the friends of the late Sara Stevens, who died about three years ago, have combined for the purpose of placing some simple monument over her grave at St. Paul. Miss. Any of her friends who wish to be included in this memorial may communicate with E. W. Morrison or George Henry Trader, 135 West Forty-fifth Street, New York, or in care of *Madame Adams' company*, en route to *Our American Cousin*, and for several years before her death she played in *Way Down East*. Her grave is at present unmarked.

Dwight Allen, *The Rooster* in *Woodland*.

THE MOVING PICTURE WAR.

Edison Commanded or Threatened on Both Sides—No Cutting of Prices Expected.

The moving picture war between the Edison and the Biograph forces is assuming definite shape, and film renters and users are beginning to learn where they stand. The Edison Company, in a signed statement, announces that it will start proceedings in the courts to protect itself, its licensees and their customers in the exclusive use of films for moving pictures. On the other hand, the Biograph Company has commenced suits against the Edison Company claiming that the Edison camera infringes the Latham patents which the Biograph Company owns, and also claiming priority for the Biograph projecting or exhibiting machine. However, as each side to the controversy guarantees to protect all licensees, renters and users of films from the court actions of the other side, this phase of the situation is not likely to affect any but the principals, at least for two or three years, while the suits are being adjudicated.

Some reports have been published predicting wholesale cutting of prices by the two factions, but *The Mirror* is informed that there is no intention on either side to inaugurate such a policy. The Edison companies have fixed a rate of 11 cents per foot for new films, and announce that this price will be strictly adhered to. The Biograph Company announces the same rate on its own new films and on all imported films, but unlike the Edison affiliated companies, it does not restrict its licensees or rental agents as to the prices to be charged for film service nor the length of time films may be kept on the market. The renting agents for Biograph films may therefore slightly underbid the Edison rental agents, and probably will, but there is no present indication that these lower rental charges will be met by the firms composing the Film Service Protective Association, who, it is said, will rely on their superior organization to hold their business. Any other apparent cutting of prices will be by the renters of second-hand or patched up films, and the charge for this class of service, it is thought, will not rule as low as formerly.

"ISEN TO A PACKED HOUSE."

Under the heading "Isen to a Packed House," *James O'Donnell Bennett*, in the course of an article nearly two columns in length, in the *Chicago Record-Herald* of Feb. 24, said:

If the aloof minds of the so-called theatricists could be brought to the consideration of such matters as crowds and dollars, there would be great satisfaction among those people over the incidents that transpired at the Grand Opera House on Saturday afternoon. Those incidents contained what is known in the show phrase of the vaudeville "great value," and they were remarkably significant.

The great theatre—the largest of the dramatic houses in Chicago—was packed from the stage boxes to the topmost tier of gallery seats with eager men and women, and interest and enthusiasm over the representation of *Isen's* *Romansheim* that they saw was best indicated by the profound silence with which they followed scene after scene of the play. There was no satisfaction in the mind of attention they bestowed. There was awe when the tableau curtains were drawn to comparatively little applause, though sometimes when a member of the *Manhattan* company would leave the stage after conspicuously delivering a line or two, the audience would erupt in a burst of applause.

It is difficult to say there would be a brief gust of handclapping—quickly stifled, because the people were so anxious not to miss a word of what was to follow. Long before the curtain rose the crowd was so great that the actor *Edison* had his head and stirred sharp words of warning to the throngs that were blocking passageways by trying to move in three directions at once. The second dress along the curtain wall of the auditorium were so crowded that people who were glad to pay the price of opera chairs for such accommodation. It was impossible to get the audience seated in time to begin the play at 2:15 o'clock, and the curtain was held for fifteen minutes before it could be opened. Once it did begin there was perfect attention. It was a wonderful experience to look out and upward over the rows upon rows of absorbed faces during those long passages of *Romansheim* that the world would seem to have called to drive a steady, self-sustaining Chicago audience—and there are no more in America, we sometimes think—into a nervous flutter. Even the chronic cough of the community was subdued.

The audience above described was the sixth that *Mrs. Pike* and the *Manhattan* company had appeared before in *Romansheim* in Chicago. The interest in *Mrs. Pike's* engagement, which ended last Saturday, continued unabated.

THE MANFIELD ART COLLECTION.

The art collection of the late Richard Manfield was placed on view at the American Art Galleries, 44 Madison Avenue, New York, on Feb. 24, preparatory to being sold at public auction. The sale began yesterday and will be continued this afternoon and evening.

The collection includes paintings, antique French tapestries, antique Italian, French and English furniture, rare old English, Sevres and other china, Bohemian glass, relics and curios. There are also important Henry II and French Renaissance carved marble, textiles and embroideries, besides many miscellaneous objects of interest.

On view in the collection are two portraits of David Garrick. One, the most interesting of the two, is by *Gainsborough* and *Dumont*. In it the actor is pictured as the head ideal of his time. In a red waistcoat and tight fitting black costume, he is standing gracefully on one leg, his arm thrown affectionately around a bust of *Shakespeare*. In the other, a sketchy portrait by *George Romney*, which comes from the collection of *Lady Bruce*, he appears older.

A delightful work is the "Hotel Boursome in Mollere's Time." There is a portrait of *Madame Maltrah*, the famous actress and singer, and a copy of *Hocarth's* "Strolling Actresses Dressing in a Barn." Among the portraits are likenesses of *Shakespeare*, *Edwin Forrest*, *Mollere*, *Barry Sullivan*, *Charlotte and Susan Cushman*, *Joseph Jefferson*, *Sarah Bernhardt* and *Mary Anderson*. A line engraving of *Fawcett*, the comedian; a lithograph of *Madame*—one of *La Blanche* as *Isabelle*; a photograph of *Shakespeare's* house, and a play bill for *The School for Scandal* issued in 1792.

The sale is being conducted by *Thomas E. Kirby*.

ANOTHER MERRY WIDOW RESTRAINED.

A bill in equity was filed on Feb. 29 in the United States Circuit Court by *Henry W. Sawyer* against *Samuel Fieldis*, proprietor of the Grand Music Hall, Grand and Orchard streets. The suit is instituted to restrain *Fieldis* from producing *The Merry Widow* or any part or imitation of it. According to the bill of complaint, *Sawyer* owns the full rights to the opera for the United States and Canada in all languages. The production which *Fieldis* has made, says the complaint, is in Yiddish, but is the same as the original *one-act* except that certain characters are omitted and that there is but one act which, however, includes portions of all the acts of the *Yiddish* version. All the music is the same, and the title of the piece is a Yiddish translation of "Merry Widow." Judge *Ward* granted an order temporarily restraining *Fieldis* from further producing his opera until the merits of the dispute are passed upon.

NEW THEATRE FOUNDERS MEET.

A meeting of the founders of the New Theatre was held Friday afternoon at 52 William Street. *George F. Baker* and *Courtlandt Field Bishop* were added to the board. It was resolved to proceed actively with the work of organization and preparation, including particularly the devising of the stage and the providing of stage equipment and effects.

LOWER RAILWAY RATES.

The Seaboard Air Line Railway has announced that a rate of two cents a mile will be made for parties of ten or more, and that free baggage cars will be supplied for parties of eighteen or more. It is probable that other roads in the South will follow the example of the Seaboard.

MADAME KOMISARZHEVSKY HERE.

Madame Vesta Komisarzhewsky, the Russian actress, arrived in New York on Tuesday, Feb. 24, on the *Belm II* on Feb. 24. In 1911 she played *Madame Komisarzhewsky* in the *Belm II*, and though she and the couple were divorced ten years ago. She began her career at the age of nineteen, and has been playing for fifteen years.

Last Wednesday evening she received a number of reporters at the Plaza Hotel, where she is living, and told them something of her life. She is unassuming, of pleasing, unobtrusive personality, and evidently cares much more for her work than for public praise. She says her own theatre in St. Petersburg, and though she is, in a way, a seceder from the National Court Theatre, of which she was once the star, she will not discuss her difference with the state company or make comparisons. Her discretion is as great as her modesty.

Her idea of art, she said, is a combination of realism and idealism, and in her repertoire she has examples of three sorts of plays—the realistic, the idealistic and the mystic. She finds the most progress in dramatic art in Germany, though *Masterlark* appears to her as the new art in method and form.

Madame Komisarzhewsky's company numbers eighty, of which only thirty have come for this engagement. These, except the few that accompanied her on the *Kaiser Wilhelm II*, arrived in New York last Saturday on the *Kahn* from Bremen. Among them were the *Baroness von Tiesenhausen*, the *Baroness Nolde*, *Kasimir Bravitch*, leading man of the company; *Sofie Basine-Tachertoryshaja*, *Eva Brunelli*, *Alexis Feona*, *Dimitry Gornominsky*, *Alexander Glandine*, *Oiga Norokova*, *Madame Oiga Petrovskaja*, *Oiga S. Petrovskaja*, *Madame Emille Schliovskaja*, and *Alexander Sakounshnik*. Plans are being made for Madame Komisarzhewsky and her company to give at least one performance in Washington at the close of her New York engagement. *Baron Rosen*, the Russian Ambassador, has expressed his willingness to assist in the arrangements. *Nicholas Orloff*, formerly with *Paul Orloff* and *Madame Nasimova*, is managing the company.

AL TRAHERN'S STOCK PLANS.

Al. Trahern, exploiter of the wilds of Long Island, and the first to successfully develop their resources in a monetary and theatrical sense, is making preparations for a further conquest of that now not unknown country.

As originally planned by Manager Trahern, the Trahern Stock company, which plays the south side of Long Island over a circuit of the prosperous towns of Bay Shore, Sayville, Patchogue, Southampton, Sag Harbor and Easthampton, was to have opened the Summer tour in June. But a general protest was made by the up to date Long Islanders, to whom *Winter* was made unendurable by the absence of Trahern's popular organization. So Manager Trahern has decided that he will open the season of his stock company the week of April 20.

An even stronger dramatic organization has been engaged for the Trahern Stock company than that which toured Long Island last Summer, and a band of fifteen pieces will help some to wake the natives. A second Trahern stock company will tour the north side of Long Island in June.

HOWELL HANSEL'S PUPILS PERFORM.

The pupils of *Howell Hansel*, director of the Boston Conservatory of Dramatic Arts, gave a public performance of *The Senator* at the Castle Square Theatre on Feb. 24. Mr. Hansel took the title role, and the rest of the cast was as follows: *Count Ernest von Strahl*, *Howard C. Barnes*; *Alexander Armstrong*, *John Macfadyen*; *Baron Linz Ching*, *Frank Rogers*; *Frederick Richard Vance*, *Allan T. O'Neill*; *Lieutenant George Schuyler*, *Eric Clark*; *Isiah Sharpless*, *George Wellington Smith*; *Silas Denman*, *Jerome Gaylord*; *Brastna*, *Joseph Sullivan*; *Mrs. Hillary*, *Marion Calvert*; *Joie Armstrong*, *Louise Langdon*; *Mrs. Schuyler*, *Grace Foote*; *Mrs. Armstrong*, *Catherine Haslam*; *Mabel Denman*, *Marion Johnson*. The theatre was crowded, and according to reports from Boston, the performance given by Mr. Hansel and his pupils was of the highest order. Special praise is given the evidences of the careful training the young actors have received.

REVIEWS OF NEW PLAYS.

(Continued from page 3.)

actor, and he invested the role with a virility that was thoroughly satisfying. *Beatrice Morgan* as *Trilby* made a stunning picture and played cleverly. *William Norton* as *Gecko* scored a genuine success and again proved himself one of the most dependable players in the company. *Dudley Hawley* was an ideal "Little Billie," and *Maurice Wilkinson* and *George Howell* were good as "Tuffy" and "the Laird." *Louise Langdon*, *Emille McNeill*, *Grace Foote*, *Scott Goodwin*, *William C. Carr*, *Martin J. Faust*, *James Ward*, *Francis Dillon*, *Robert Lee Hill*, *Charles M. Gray*, and *Claude Warner* were also in the cast. This week's play is *The Love Route*.

Daly's—Oiga Nethersole.

Oiga Nethersole's final week at *Daly's* was devoted to repetitions of plays in which she has appeared in seasons past. In all of them she has heretofore been popular, and by her performance last week she lost none of that popularity. The members of her supporting company also appeared to better advantage than in the earlier offerings of her local engagement. *Carmen* was presented on Monday night, *Sapho* on Tuesday, *Magna* on Wednesday, *Camille* on Thursday, and *The Second Mrs. Tangueray* on Friday. *Sapho* was repeated on Saturday afternoon and evening. *Madame Vesta Komisarzhewsky* this week began her five weeks' engagement, opening with *A Doll's House* and changing the bill on Thursday night to *The Fires of St. John*.

At Other Playhouses.

LYRIC.—E. H. Sothern replaced *Our American Cousin* with *If I Were King* last night.

ACADEMY OF MUSIC.—Henry Miller ended his two weeks' engagement in *The Great Divide* Saturday night. This week, *Eddie Foy* in *The Orchid*.

GARRICK.—Nat C. Goodwin in *The Easterner* replaced *Fifty Miles* from Boston here last night.

EMPIRE.—Maude Adams' season at this house ended Saturday night, and last night *William H. Crane* in *Father* and the Boys began an indefinite engagement.

YORKVILLE.—Gus Hill's highly entertaining farce, *McFadden's Flats*, played to big business here last week, and proved even more amusing than usual. This week, *Wine, Woman and Song*.

THALIA.—Martin's Uncle Tom's Cabin was given a hearty welcome here last week. This week, *A Fighting Chance*.

NEW YORK THEATRES

overtures to *Fidelio*, *Leonore No. 1*, *Leonore No. 2*. The soloists will be David Mann, violin; Marie Stoddard, soprano; Mary Lansing, mezzo-soprano; Reed Miller, tenor, and Claude Cushman, baritone.

TO CORRESPONDENTS.—Letters must reach this office not later than Friday to insure insertion in THE MIRROR of the following week.

SAN FRANCISCO.

Guest George—Fred Rolando Returns—Brings Back the Girl of the Golden West—Vaudeville.

Guest George, well supported and provided with a well-arranged party, captured the town Feb. 17, when she made her initial bow before a San Francisco audience in Divorcee of Mrs. Frank Worthington. Though hardly out of the conventional state, she returned to the company here, and made her reappearance at the opening performance. To a certain element of theatre-goers Miss George and her company were a refreshing style of entertainment that has not been enjoyed since Mrs. Pike's last visit here. The engagement is for two weeks, and closes 28. Mary Shaw in repertoire.

Rehearsing with De Wolf Hopper and a capable company was a regular attraction at the Novelty during the week. The star, who has not been seen here for several seasons, was warmly greeted at the opening performance and was forced to recite "Crazy at the Feet" between the first and second acts. The music of the opera met with more praise than did the lyrics. The Friday of New York follows 23.

The Virginia, with W. A. Hart and Frank Campbell featured, opened an engagement of two weeks at the American 16. Although this is its third visit here it seems to have lost none of its charms as a drawing card. Coming Thursday the Rye follows, opening 1.

The Alexander did a good week's business with Barthelemy as the attraction. Thalia Lawton in the title role was afforded splendid opportunities to display her acting qualities, and Bartram Lytell as Captain Tremblay was capable. The other characters were well acted, and the play was admirably staged. Next week, Sag Harbor.

When Johnny Comes Marching Home, in its second week, drew good patronage to the Princess. It will run another week at least. The week's bill at the Central, Elmer Booth had the leading comedy role and the regular stock company was augmented by Miss's dancing girls and a chorus. Next week, The Fatal Wedding.

William Hawtorn headed the Orpheum bill in Comprehension, a one-act comedy by Louis Joseph Vance. He was supported by Muriel Starr, Frank Shannon, Milton Noble, Jr., and Richard Lewis. Others in their first week were the two Curran Sisters, trapeze performers; the four Amatis Sisters, German musicians and vocalists; and Violet Dale in imitations. The holdovers were the Piccolini Troupe, Eleanor Falke, Fetching Brothers, and Fred Wallace. The house was sold at every performance.

Madame Teresa Carreno was again heard in concert at Christian Science Hall 16 and 18. Both affairs were well patronized, and the great artist was warmly received.

A large audience consisting of society women and school teachers was entertained and instructed by Lee Cooper at the Temple Emanuel 14. Mr. Cooper gave a dramatic reading of The Merchant of Venice, with a special interpretation of the character of Shylock, in which he brought out the human qualities of the Jew and his genuine love for his daughter, Jessica. In explanation, he said: "It is of the utmost importance that the minds of the students in the public schools should be prejudiced against the Hebrew race by false interpretations of the character of Shylock." The affair was given under the auspices of the Council of Jewish Women.

The stock company at the Alexander gave way to a company of society actors 17, when Troloway of the Wells was produced for the benefit of the Woman's Exchange. The local "400" was represented both on the stage and in the audience. The play was produced under the direction of Frank Mathews.

Jerry Dillon is the busiest man in town these days. In addition to his duties as publicity promoter for the Orpheum, he is now acting in the same capacity for the Princess.

Max Flanagan and The Gingerbread Man are booked to play a return engagement at the American.

Fred Rolando returned from his Eastern trip 20. He has with him several plays that have not been seen here, including The Girl of the Golden West. He is quite enthusiastic over the theatre that he is to open in Harlem next season, for which purpose he will return to New York in May.

HARRY H. DE LARUE.

SPOKANE.

Frank Daniels at the Spokane—Melodrama—Comedy—Attractions—Vaudeville—Items.

Packed houses at five performances, including a matinee, was the record made by Frank Daniels in The Tattooed Man at the Spokane Theatre, Feb. 20-23. Jeannette Carter as Blanche in The Girl of the Golden West played to fair business at one performance 16. Dream City 20-27. The Kerry Gow 28. The Red Feather 1, 2. Forty-five Minutes from Broadway 2-4. Keely and Shannon 5, 7. Paradise 8, 9. San Francisco 14. The Virginian 22-24. Stearns and O'Connor attraction 25. Wilton Lockaye 26. Paul Gilmore 27-28. Local attraction 30.

Music Carter, Noel Turner and Virginia Briscoe had the leads in The Barker. The Thief and The Girl at the Columbia Theatre the week of Feb. 16, when standing room was the rule. Willis Hall, who has just joined the company as leading man, will be seen as Prince Carl in Old Heidelberg the week of Feb. 23. There will be fifty people in the cast. S. M. Curtiss, manager of the stock company bearing his name, has taken the initiative to raise a fund for the erection of a labor temple in Spokane, and will give a week of benefit performances, Mar. 18.

The Girl of Eagle Ranch, with Jessie Shirley in the same part, supported by a strong company, including Jack Amory, Robert Stille, Frank and George McQuarrie, drew capacity business to the Auditorium Theatre the week of 23. The Girl and the Prince is the next play by the Shirley company.

At Fantasy's Theatre the headliner the week of Feb. 17 was The Kuhn Trio, others being: Herman and Helen, James and Robinson, The Lull-Picasso Trio, George A. Alexander, Will H. Gilson and the moving pictures. Big business.

Young Buffalo Bill, assisted by Miss Vera and her trained dog, headed the card at the Washington Theatre the week of Feb. 18, others being: O'Neill's Col. Sam, Sam and Bess, Sam and Jeannette, Maud Hutton and company, J. H. Davis and company, Vera de Marcell and the pictures. Big business.

The New Empire and the Seattle theatres did excellent business the week of Feb. 18, with moving pictures and musical attractions. The Mystic Order of a-Nak-Ope, an auxiliary of the 150,000 Club of Spokane, will celebrate its anniversary Friday, Mar. 13, in Elks' Temple, when 2,500 members will be in attendance. Speeches and personal men will contribute to the programme. The Dramatic Society of Gonzaga College presented The Bulls in its hall the evening of 21, under the direction of Rev. Father Patrick O'Reilly. Nellie M. Fisher gave the musical interpretation of Elsie's Arcadia with good effect. In Filigree Congregational Church 21, Jacob Hill, baritone of the Spokane Elks' quartet, and Mrs. Winifred Elmhurst, who were married at the home of Rev. Dr. W. J. Hendrix, chaplain of the order, the evening of 18. The Vase of Willis was complimented by Vaudeville during his recent visit to Spokane upon the excellence of a composition called "A Cradle Song." Daniel Tannatt of Spokane was the Armstrong prize in a declamatory contest at the Montana State College a few days ago. Dr. Coburn, a lawyer-minister, and Professor Milburn, an ex-comedian, are delivering lectures in Spokane. In his third address the reverend doctor declared that sacred concerts reminded him of the devil and driving an entertainment in hell. Miss Lillian Blumvelt, assisted by a company including Benjamin Rosenthal, cellist, will give a concert in First M. E. Church here 5, under the direction of R. H. Ellsworth. W. A. McCREA.

TORONTO.

The Girl of the Golden West—Maxine Elliott's New Play Produced—Vaudeville.

The Girl of the Golden West, the first Belasco production seen here in four years, was the attraction at the Royal Alexandra 24-26. Large audiences signified their delight at its consummate stage craft, and the acting of Blanche Bates as the Girl, Charles A. Millward as Hameray, and Cuyler Hastings as the Sheriff, the latter being a native of Parkhill, Ont.

Maxine Elliott in Myself—Betina, her new play, by Rachel Quigley, did good business at the Princess 24-26. The play gives Miss Elliott a good part, and contains some well drawn characters. Viola Allen in Irene Wyckoff 2-7.

The Royal Alexandra English Players return from their brief tour to present The Liar 2-7, an appropriate offering for the members of the Canadian Press Association, who attend in a body 4, after being the guests of the Toronto Press Club at dinner. Charles Cameron in his popular offering, The Awakening of Mr. Finn, was well received at the Grand 24-26. The Girl Who Looks Like Me 2-7. The Little Oregon Grander suited the tastes of Majestic Theatre patrons 24-26. The Outlaw's Christmas 2-7.

Joe Hart's Rain Dears and Beale Wynn divided houses at Elks' 24-26. The other performances were Walsh, Mealy and Montrose, Eckhoff and Gordon, Anna, Edwards Davis, and Irving Jones. San Francisco's show business some burlesque societies at the Grand 24-26, and The Tiger Lilies furnished lively entertainment at the Star. J. ALEXANDER McNEIL.

INDIANAPOLIS.

The Forough C. company's Successful Offering—Vaudeville at the Grand—Items.

Mrs. Tompkins' Tolsonman played small houses at English's Feb. 21, 22. The same play was seen here more than three years ago, as who's Brown, because the title was changed to its present one, and with the original company.

The German Theatre company of Cincinnati gave one performance of The Third 24, which was put on in a house of the theatres, before the closing of Elks' Kramer, a leading member of the company. The company will play a return engagement Mar. 23. Lillian Russell in Wildfire Feb. 20, 21. Little Johnny Jones 27. Idle Stream (local) 28. Silky Anna's Musical Show (local) 2-4. Richard O'Brien in Mary's Lamb 5-7. Temperance Town (local) 8.

In the Bishop's Carriage, put on by the Forough C. stock company, at the Majestic 24-26, opened to large and successful audiences. The house property belonging to Cecil Owen, who gave a clever performance of Tom Dorgan that was excellent. Lucille Swinner made a very pretty picture in her red cloak and hat as she stepped from the bishop's carriage in the first act, and the successful house throughout the performance, aided by her good work as Nancy Olden. George Arvine played as he always does by his refined, convincing portrayal of Lattimer. Fred G. Wright added another success to his list as Edward Ramsey. George Le Grosse deserves special mention as Obermuller and later a reporter. His broken German dialect in the former role was extremely good. Mr. Russell 2-7.

Charles Jones greeted the opening performance of Fallen by the Wayside at the Park 24-26. Lella Shaw displayed much talent in the leading part, and was ably assisted by Ralph Herbert, Charles Blake and others. Fiske O'Hara in Dion O'Dare 27-28. Our New Minister 2-4. Cecil 2-4. Richard O'Brien and company in A Case of Divorce, headliner of a good bill at the New Grand 24-26, were received with hearty appreciation that was flattering. Spencer Kelly and Frederick Rose delighted the audience with several songs of high order. The former is a great favorite here, where he has appeared a number of times in concert work. Minonette Kohn in a clever dancing turn was liberally applauded. The Four Lecturers, Grant and Bear, Galletti's Monkeys, Bandy and Wilson, and Candell and Carleton all pleased.

The announcement of the first appearance of Vesta Victoria at the New Grand 26, is creating much interest among theatre-goers here. A Temperance Town, which was so successfully produced at English's 17 for the benefit of the Boys' Club, will be repeated 6 for the benefit of the city's unemployed. The entire proceeds will be given to charity through the Charity Organization Society.

At the German House 25 Verdi's Requiem was given by the Musikverein under the direction of Alex. Bruchmann, to a large audience. The soloists from New York were Miss Barbara, Miss Janet Spencer, Mr. Von Norden, and Mr. Schults.

Charles Anthony, who gave a successful series of drawing room lecture recitals recently, will repeat the series at Scullion's Court of the John Heron Art Institute Mar. 20-21. His first subject will be modern French music; the second, modern Russian music; and the third will be on Richard Strauss.

Flourno Webster will appear in the first part of the Elks' recital, at English's 17, Mar. 19. It is time a woman has ever appeared in this way at their annual minstrel performance. Miss Webster will sing "Mary Malone," a pretty and catchy new song written by Mrs. W. W. Carter of this city.

Marie Desrosiers, who played with the Elks' Quartet during her short stay in the city last week, Miss Doro and Miss Scott were school friends in the East several years ago. PEARL KIRKWOOD.

KANSAS CITY.

Grand Opera—The Barker Company—Ge and Griffin as Uncle Sam—Gossip.

The Italian Grand Opera co. played a return engagement at the Willis Wood Theatre Feb. 20-22 and were enthusiastically received by large audiences. The same excellent co. that was heard here several weeks ago again appeared to fine advantage, presenting the several operas with excellent effect.

The Willis Wood Theatre Feb. 20-22, playing to a very satisfactory week's business. Mabel Cameron headed a very capable co. and was very favorably received. The Man of the Hour 2-4. Robert Edwards in The Girl of the Golden West 5-7. The Time, the Place and the Girl held the boards at the Grand 24-26, pleasing large audiences nightly throughout the week. The District Leader 2-7.

The Barker Stock co. continued The Only Way for the second week at the Shubert 24-26, playing to a succession of big houses. The performance was even better than that of the first week, as the players became more accustomed to their roles, the great mob scene in the third act being especially noteworthy.

The Orpheum Road Show made its annual appearance at the Orpheum 22-26 and played to capacity audiences at nearly every performance. Although supposedly a bill of headliners, first mention must be given to the excellent comedy and musical sketch, Marie Covington. It was undoubtedly one of the best acts of its kind ever seen on the Orpheum stage and the audiences were, without exception, very appreciative. Gerald Griggs as Elmer and especially Sam Curran as La Guardia, Kelly and Kent, Rockway and Conway, Budina Cassell's dogs, and the Tom Jack Trio all pleased.

Montana was the Auditorium attraction 24-26, pleasing large audiences throughout the week. Harry D. Carey and Virginia Anderson handled the principal roles to general satisfaction, while the supporting co. did all that was required of them in a very capable manner. The production was well staged, and costumed. Thomas and Orana Sloman 1-7.

The Gambler of the West, at the Griffin 23-26, was well received. The principal roles were well taken by Morris Burr, Marie Farvey, and Marie Carmentella, while others of the co. were adequate to the roles assigned them. The play was elaborately staged. Never Too Late to Mend 1-7.

The Star Show Girls came to the Century 20-26, presenting Dopey Dan and The Streets of Cairo, two fairly clever comedies. The Terrors 1-7. The Majestic had a successful week at the 24-26, the show being very well received by fair sized audiences.

A repertoire organization, the Manhattan Theatre co., opened for the week at the Theatre West 22, presenting On the Potomac at the two opening performances. Charles D. Donald and Charlotte Leighty did good work in the leading roles, while the supporting co. proved very efficient. A change of bill will be effected.

Theatre managers O. D. Woodward, Martin Lehman, Joseph Donagan, and E. A. Brigham were finally compelled to furnish bond for each of the indictments made against them recently for allowing others to work on Sunday at the Elks' Theatre 20, and was greeted with the stopping of Carl Buch's Symphony Orchestra concerts at the Willis Wood Sunday nights, covers the week's doings in the Sunday closing movement, but much more from each side in the controversy is expected soon. D. KERRY CAMPBELL.

MILWAUKEE.

May Robson—James O'Neil—Mrs. Fiske Coming—Items of Interest—Vaudeville.

The Rejuvenation of Aunt Mary, presented by May Robson and co., opened a very successful short engagement at the Elks' Feb. 20, and was greeted by very appreciative audiences at both performances. The Lion and the Mouse opened 23 for three nights. The supporting co. was disappointing. James O'Neil in Monte Cristo, Virginia and Julius Caesar 27-29. The Roadman 1.

Die Elbe was presented by the German Stock co. at the Palat 23, to large houses. The annual engagement of Mrs. Fiske in Romersheim 5-7, is being looked forward to with a great deal of interest; the way is certain of a very warm welcome in Milwaukee.

Joseph Santley in Billy, the Kid, opened a week's engagement at the Bijou 23, to the usual packed houses. Strongest week 1.

Around the Clock, the leading hit of the season, opened a week's engagement at the Alhambra 23, and pleased the large Sunday audiences. The play is headed by two undeniably clever pantomimists, Billy Ritchie and Richard McAllister. The Honeycombs 1.

Indications point to a very successful short engagement at the Alhambra 23, 26, of the San Carlo Opera co. in grand opera.

The first of Robinson's illustrated travelogues was given at the Shubert 23, and entertained a large audience.

A very entertaining matinee concert was given at the West Side Turn Hall 23, and was well patronized by a large number of ladies. The soloists were Elsie Bissell and Adolph H. Frederick.

Dreamland Burlesques opened a week's engagement at the New Star 23 to full house.

The attraction at the Gaiety week commencing 23 was the show, which was well received by appreciative audiences.

Margaret Anglin
Address communications care of MR. LEE SHUBERT.
1416 Broadway, New York

KATIE BARRY
Address: MIRROR.

LEW FIELDS
Low Fields' Herald Square Theatre

MRS. FISKE
Under HARRISON GREY FISKE'S Direction
12 West Fourth Street, New York?

May Flo Hengler
"Rogers Brothers in Panama"
ON TOUR

IZETTA JEWEL
Under GEORGE L. BAKER'S Direction
Portland, Oregon

ALICE JOHNSON
THE MAN FROM HOME
Chicago Opera House, Chicago, Ill.

BERTHA KALICH
Under Harrison Grey Fiske's Direction
12 West Fourth Street, New York

ADELAIDE KEIM
Bush Temple Theatre, Chicago
HENRY G. KEIM, Manager.

WRIGHT LORIMER
Address, Room 402, Astor Theatre Building, N. Y.

EDNA LUBY
Address, 2610 Broadway, New York.

HENRY LUDLOWE
Direction HAZELTON & NORTH
1120 Halsharbocker Theatre Building

Vera Michelena
PRINCESS HELENE—A WALTZ DREAM
BROADWAY THEATRE.

HENRY MILLER
Offices: Cambridge Building, Fifth Ave. (33d St.), New York City.

FLORENCE REED
Direction LEE SHUBERT
Leading Woman E. H. Sothorn, Season 1907-08.

Franklin Ritchie
Title Role in THE CLANSMAN, third Season
Management GEO. H. BRENNAN, 140 Broadway.

FLORENCE ROBERTS
Address care MIRROR.

SAIDEE WILLIAMS
Address: THE MIRROR.

DETROIT.

Tom Jones—Francis Wilson—A Good Vaudeville Bill—The Lafayette Players.

Tom Jones played a very successful three-night engagement at the Detroit Opera House Feb. 24-26. Louise Gunning renewed acquaintance with a large number of friends. May Mooney as Lady Selim was good, but had too little to do. Francis Wilson pleasing in When Knights Were Bold, was given a warm reception 27-29. Mary Boland, a native of Detroit, was seen in Mr. Wilson's support. Next week will be divided between Maxine Elliott in Myself—Betina and Marie Cahill in Marrying Mary.

William H. Thompson in For Love's Sweet Sake was the very acceptable headliner at the Temple Theatre 24-1. Others contributing to a good bill were

Harry Gilford, Louise Henry, the Six American Dancers, the Beaux Quartette, Billy Van, Keeley Brothers, and Winslow's sea lions.

The perennial visitor, Hanbur's Superba, was the bill at the Lyceum Theatre 25-29. Next week, Vaughan Glaser and his co. in Old Heidelberg.

The Lafayette Players revived Michael Strogoff at the Lafayette Theatre 23-29, and J. Francis Kirk saw that it was properly mounted. Next week, Romeo and Juliet.

At the Avenue Theatre 23-29 The Bohemian Burlesques, augmented by boxing and wrestling bouts, played to crowded houses. Cherry Blossoms 1-7.

The Bon Ton Extravaganza co. at the Gaiety Theatre 23-29, featuring Marie, was up to the usual standard of the house and attendance was good. Next week, Rusty-Santley and May Howard.

At the Whitney Theatre 23-29 Lillian Mortimer to get own vehicle, Buncie in Arizona, more than pleased the clientele of the house. ELYP A. MARGOT.

PROVIDENCE.

Julia Marlowe in Repertoire—David Higgins—Carrie De Mar a Hit at Keith's—Items.

After an absence of several seasons as an individual star, Julia Marlowe appeared at the Providence Feb. 24-25 in four plays: *Gladiators*, *When Knighthood Was in Flower*, *As You Like It*, and *Romeo and Juliet*. The houses were very large, and the orchestra was forced under the stage. Miss Marlowe's supporting cast, was all that could be desired, and the plays were beautifully staged and costumed. The *Gay White Way*, with Jefferson De Angelis, Blanche King, and Alexander Carr as the stars, opened 27 for the balance of the week. Boston Stock Opera Co. in repertoire 2-7.

His Last Dollar, a well-known play to Empire patrons, was presented during the week 24-25 to large houses. One of the authors, David Higgins, played the lead role admirably, and was well supported by a good cast, that included Mary Service and Thomas Reynolds. Russell Brothers 2-7.

Popular Carrie De Mar in an entertaining act scored the hit of the week at Keith's 24-25. Agnes Wright and Homer Vase, Joseph Hart's Crickets, and John F. Hazard had excellent acts, and were all splendidly received. Others on the bill were Elsie Boehme, Clement De Lion, Mlle. Alexandra and Berthe, Carroll and Ricket, Bowers, Walters and Crocker, Belle Hathaway's members, Tom Vose, Kimball and Lewis, and Juggling Limer. Richard Golden and others 2-7.

An entertaining bill by Nat Field's The Girl from Harpenden opened large houses at the Westminster 24-25. Runaway Girls 2-7.

Watson's Burlesques found favor with Imperial patrons 24-25. A good bill was given. The Lady Birds 2-7.

Madame Narinova and Mr. Tynan and Mr. Young of her co. were tendered a reception at the Providence Art Club 21. The affair was largely attended.

Sense's Hand is to give another concert here 3 for the benefit of the local lodge of Elks.

Edward Ables in Brewster's Millions is announced for the week 9 at the Providence.

Albert Steiner has arranged to bring Fritz Kreisler and Josef Hofmann to Infantry Hall in April. It will be a joint concert.

Charles Blake, for twenty-five years clerk of the Supreme Court, died at his home in the Narragansett Hotel 25, after an illness of about two weeks. Mr. Blake was for several years a member of the old Boston Museum Co., going there shortly after he graduated from Brown University in 1908. He later returned to this city. He was a well known writer and was the author of "The History of the Providence Stage."

Agnes Scott, who was in the bill at Keith's 24-25 with Horace Vose in a dainty sketch, has been engaged by Manager Lowenberg as ingenue of the *Albee Stock*. Miss Scott has appeared in *Blue Jeans*, *What Happened to Jones*, *The Man from Mexico*, and as leading woman in one of the Proctor Stock Co.

Deputy Grand President Stephen MacNeil, of the Theatrical Mechanical Association, went to New Bedford 23 and 24, to see the young showman, Bert Clark as the Colonel. T. C. Hamilton as the Villain, and Charles R. French as the Darling, were excellent. The *Pickensbury Band* is as attractive as ever. Keller and Thurston 2-7. Wine, Women and Song 9-14.

A Millionaire's Revenge was given at the Academy of Music 24-25 to large audiences. The Chief of Police detailed two captains to witness the play (as a complaint had been made by a charity organization that the play was immoral and the theatricals were a menace to the young people), and the captains were unanimous that it was a tame, but performance. No further interference occurred.

James Cross appeared as Hamlet at the Theatre Hill as the heroine. Leo Deberry and Charles Baker do a good song and dance, and the Crane Sisters are clever dancers. The *Last Trail* 2-7. *Deadwood Dick's Last Shot* 9-14.

The bill at Keith-Proctor's Theatre 24-25 drew large audiences, and gave the best of satisfaction. The entertainers were Harry L. Tabor and his colleagues, Robert Dodge and co., the Brittons, J. Warner, Koonce, Burt, and co., Frederick Voelcker, and Milla and Hansen. Friday added to another night, and the house is generally said to a day before.

The Empire Burlesques, with Roger Imhof as the principal comedian, drew the Symphony Concert at the Boston Theatre 24-25, and gave a good show. The bill is short, but sweet. Miss New York, Jr. 3-9.

May Trade, Mildred Kennel, Mabel Bennett, Harry Brown, and John F. Hennesy appeared at the stage of the building.

The local theatres were handsomely decorated with flags and bunting 25, in honor of the opening of the new tunnel. Mrs. Eliza Henderson presented her son, Frank, with a large American flag that day.

Nevada Farrington, of the late Harvard and Cornell, who had her knee here at a performance 14, had an operation performed 16 and blood poisoning set in. She is now convalescent.

Harry L. Tabor and his colleagues are making good at Keith-Proctor's. William Burrows and co. are also doing a fine act.

Ed Johnson and Jeannette Buckley, of the Empire Burlesques, are doing a clever sketch.

Charles Collins, formerly stage manager at Keith-Proctor's Theatre, has joined Phil Sheridan's City Sports Co.

The Theatrical Advertising Agents' Association, composed of members employed at the four local theatres, had a successful reception here 25.

Arthur Wild and Gladys Furburth, of Tony the Bootblack co., were married here 24 by a Justice of the Peace.

Fred Voelcker and wife are doing a refined musical act at Keith-Proctor's Theatre.

Jack Burke has quit the forces on the Academy of Music stage.

SEATTLE.

The Symphony Concert—Red Feather—The Kerry Cow Revived—Paderewski.

The popular concert matinee Feb. 18, given by the Seattle Symphony Orchestra, was fairly well attended. The next attraction was the Symphony Concert 19, given by the same orchestra, which drew a medium house. The music was well rendered on both occasions. Dark 17 and 19. Forty-five minutes from Broadway 20-25 was presented before capacity houses by an excellent cast. In the cast were Joseph Weiss, Edwin Walter, James H. Manning, Arthur V. Gibson, and other talent. The Walls of Jericho 24-25. Bridge 28-29.

At the Grand the attraction was Cherish Simpson in the Red Feather 10-22, which drew medium and large houses and gave the same satisfaction as it did when it visited us last year, the costumes, scenery and stage effects being particularly good, and the co. an excellent one. *Paradise* 23-25.

The Kerry Cow 16-22 was the offering at the Seattle, which played to medium and large houses. Clara Dalton as Nora Drew was faithful in her delineation, and Bernard Daly made an acceptable Dan O'Hara. No Mother to Guilt 16-22.

At the Loie Theatrical 10-22 was presented by a capable co. before large audiences. In the cast were Alvin May, Margaret Oswald, T. Daniel Frawley, Philip Sheridan, Robert W. Lawrence, and other talent. What Happened to Jones 23-25.

The bill at the Third Avenue was Jesse James 16-22, which drew houses that averaged fair business. Verne Layton appeared in the title role. Escaped from Sing Sing 23-25.

At Dreamland Rink Paderewski gave a piano recital 19, which delighted a capacity house, which showed its appreciation of the musical feat by frequent applause.

NEWARK.

Lew Dockstadter's Minstrel Amuse—The Curse of Drink at Blaney's—Vaudeville.

Lew Dockstadter and his minstrel entertained large audiences at the Newark Feb. 24-25. Dockstadter's amusing jokes were well received. The co. includes Neil O'Brien, John King, Eddie Marler, Thomas Hackett, Will Oakland, and Henry V. Prosser. Montgomery and Stone in the Red Mill 2-7.

The Curse of Drink was presented at Blaney's 26-28. P. Augusta Anderson, in the principal role, was capable, and is admirably assisted by Dorothy De Schelle, Genevieve Phillips, Albert Brighton, John Furrer, Rose Berger, Helen Gildea, also the Imperial Comedy Four. The Cowboy Girl 2-7.

Casid King of the Coast, a thriller, is pleasing large audiences at the Columbia 24-25.

The Batcher Club Burlesques opened a week's engagement at Waldmann's 24-25. The World Brothers due 2-7.

The Moonlight Maids was the attraction at the Empire 24-25. The Burlesques 2-7.

At Proctor's 24-25 the bill includes Hal Davis and co. in A Race for a Wife. William Rock and Maud Fulton, James Callahan and Jenny St. George. World and Kingston. Land, La Vice-Chancellor Trio, Alabama Comedy Four, Charles Hillman and Buster O'Connell, and action pictures. GEORGE A. APPLIGATE.

BUFFALO.

William H. Crane's New Play—His Honor the Mayor Comes Back—The Stewart Company.

William H. Crane was a welcome visitor at the Star Feb. 24-25, when he offered one of the smartest comedies of the season. Father and the Boys, to very large and appreciative audiences.

For the third time in a season His Honor the Mayor was seen at the Star week 24. Harry Kelly was as funny as ever, and the other members of the company sustained the different parts creditably. Business was only fair.

In New York Town scored a success at the Lyric week 24. The production is one big scene from start to finish. The company is good, including Ida Emerson, who is a great favorite here; the music is bright, and the electrical effects are of the best, and it is a long time since such a high-class production has been seen in this city at popular prices. Manager Laughlin is deserving of commendation on giving his patrons such a list of good attractions.

The Stewart Opera company was seen in Grand Opera at the York week 24, when Carmen was rendered in an excellent manner, and all the company scored individual hits. This company is well-liked here by the music lovers, and business is increasing at every performance.

At the Lyric week 24, The Rocky Mountain Express, seen at the Academy week 24, has anything that ever played here best to a whisper, and the house was packed to the rafters throughout the engagement.

The Mendocino Club of Toronto, Canada, with Josef Hoffman pianist and Claude Cunningham soloist, packed Convention Hall 24, and all three were more than successful. This was easily the premier concert of the season, and Louis Whiting day does serve credit on giving our people so many excellent musical offerings.

She's a Work 24: Nellie Wallace, Clayton, White and Marie Stuart. Farrell-Taylor Trio, Russell and Heid, Norma's Circus, Hyman, Billy Clifford, and Ben All's Troupe.

The Greater New York Stars twinkled brightly at the Garden week 24.

God Phillips, the well-known Hebrew comedian, was easily the brightest particular star of the *Cherry Blossoms*, at the Lafayette week 24. Mr. Phillips is, without doubt, the best laugh producer seen at this house this season.

Leonard Brooks, Grace Greiner and D. S. Bennett, who produced *Leaves of Grass*, at the Garden, a few weeks ago, have secured some excellent bookings, opening early in March.

DENVER.

Madam Butterfly—A Magnificent Production—Florence Roberts as Zita—Vaudeville.

The Broadway Theatre was sold out for the four performances of *Madam Butterfly* Feb. 23-25, with the actors, Josephine, and the production was a masterpiece. Phoebe Strachan, Rena Vivienne, Elizabeth Wolf, and Dora De Filippo each sang the title role on one performance and each received unstinted praise. At the Saturday matinee, the production was a masterpiece. Butterfly, and not only did she sing the part of the Lieutenant, but her acting was excellent. Vernon Striles looked, acted and sang the part of the Lieutenant to perfection. Thomas Richards as Sharpless and Miss Hamilton as Butterfly, were also excellent.

On Monday night a number of society people gave a performance for the benefit of the Girls' Friendly Club and realized about \$600 for that worthy object. *Brewster's Millions* 24-25. *De Wolf* 2-7.

Florence Roberts appeared Zita in crowd houses at the Tabor 16-22. It is universally conceded that Miss Roberts has made remarkable progress in her art since her last appearance here. *Way Down East* 23-25.

The Baker Players had a prosperous week with a good production of *The Ensign*, in which Franklin Underwood, Edward Emery, Lillian Andrews, Adele Black, Josephine, and the other favorites scored.

On Tuesday night the well-known actor, died in this city 20 at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

General and Mrs. Tom Thumb drew crowds to the theatre at the home of his sister-in-law, Mrs. Minnie Hall-Perry. Mrs. Perry is the mother of Antoinette Perry, known as the actress who played the role of the leading woman for David Warfield. Mr. Warfield is well remembered here as one of the owners and leading men of the old Fifteenth Street Theatre Co., one of the first stock co. Denver ever had. Many players, since then known, have been in the theatre in that old co., among others Allene Carter, now Mrs. Fred Stone.

PORTLAND, ORE.

Forty-five Minutes from Broadway Returns—In the Bishop's Carriage—The Baker Co.—Vaudeville.

Forty-five minutes from Broadway returned to the Helle Feb. 18, 19, and played to friendly audiences. Buster Brown was the only other attraction of the week at this house 20-22. Two recitals are the only attractions at this house for the coming week—Paderewski 24 and Richardson 25. Herbert Kelley and Elsie Shannon are underlined for 1-4.

In the Bishop's Carriage, in which Letta Jewel assured the leading female role for the first time with the Baker Co., was the offering at the Baker Theatre for the week 10-22 and played to splendid business. Miss Jewel gave a finished performance. Donald Brown gave a splendid interpretation of Tom Dugan. Robert Homan was the best of the comedian roles of the lawyer, and William L. Gibson as Ramsey made a decided hit. Grandstand follows for the week 23-25. The Marquand attraction for the week 16-22 was *Paradise*, in which John L. Connor and Virginia Keating appeared in the roles of Faustus and Keady, respectively. The piece was given a much better production than when presented here a year ago and pleased the patrons of that house. Clay Clement comes to this theatre for a week's stay 23 and will appear in *Paradise* at the Baker Theatre.

The Bells and London Assurance.

Dora Thorne filled out the week 10-22 at the Empire and pleased the patrons of that house. A Battle for Life comes to this house for a week's stay 23-25. By way of variety the Allen co. offered a farce at the Lyric for the week 17-23. It will be followed 24 by Gamble.

The King of the Cowboys held the boards for a week at the Star Theatre 17-23. Admitt with the World follows 24.

The headliner at Pantages's 17-23 was the *Atlas Four*. The balance of the bill included Musical Simpson, McGinn and Shelly, Fred Bauer, Gilbey and Fox, Ollie Randall, and Harry Joe.

The vaudeville bill at the Grand 17-23 was headed by the Royal Musical Hawaiians. Others appearing on the bill were Jack Horton and Mlle. La Trisha, Elsie and Bostwick, the Harrys, Fred Frimose, Ryan and Blanch, and Joseph K. Thompson.

JOHN F. LOGAN.

MONTREAL.

The Aborn Company in Wang—Just Out of College—Vaudeville—Burlesques.

The Aborn Opera company for the third week of their engagement opened in a very creditable production of *Wang*. The production was a masterpiece. The title role and though still suffering from the effects of a sprained ankle did some excellent work. Irene Bradbury was a capital Matilda, and Hattie Arnold and Fred both deserve credit. The *Future Teller* 2-4.

Just Out of College at the Academy proved a good attraction. Kenneth Davenport as Swinger, Lester Crawford as his friend, and Gen. Denton as Pickering all did clever work. Clara Oiler was a charming widow, and the other members of a large cast acquitted themselves in a capable manner. Chas. Grawpina in *The Awakening of Mr. Plan* 2-7.

A good bill, with the outstanding *Moss Girl* for a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric.

Others on the bill are: The Four Brothers, John R. Hyman and company, The Perry Sisters, O'Brien and Williams. Ferson and his dog, and Countess d'Bois.

The Candy Kid proved a drawing card at the Francis.

The Broadway Gaiety Girls gave a good bill at the Royal. Owen Moran and his snoring partner Weeks gave a good exhibition of boxing. Blanche Washburn and a Weber both scored.

La Lele de France, most intensely interesting psychological drama, is the bill at the Newmarket. Paul Marcel, Madame Hilde-Neumann, Mlle. Paros and M. Manger, appeared in the leading parts.

A good bill, with the outstanding *Moss Girl* for a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric.

Others on the bill are: The Four Brothers, John R. Hyman and company, The Perry Sisters, O'Brien and Williams. Ferson and his dog, and Countess d'Bois.

The Candy Kid proved a drawing card at the Francis.

The Broadway Gaiety Girls gave a good bill at the Royal. Owen Moran and his snoring partner Weeks gave a good exhibition of boxing. Blanche Washburn and a Weber both scored.

La Lele de France, most intensely interesting psychological drama, is the bill at the Newmarket. Paul Marcel, Madame Hilde-Neumann, Mlle. Paros and M. Manger, appeared in the leading parts.

A good bill, with the outstanding *Moss Girl* for a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric.

Others on the bill are: The Four Brothers, John R. Hyman and company, The Perry Sisters, O'Brien and Williams. Ferson and his dog, and Countess d'Bois.

The Candy Kid proved a drawing card at the Francis.

The Broadway Gaiety Girls gave a good bill at the Royal. Owen Moran and his snoring partner Weeks gave a good exhibition of boxing. Blanche Washburn and a Weber both scored.

La Lele de France, most intensely interesting psychological drama, is the bill at the Newmarket. Paul Marcel, Madame Hilde-Neumann, Mlle. Paros and M. Manger, appeared in the leading parts.

A good bill, with the outstanding *Moss Girl* for a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric.

Others on the bill are: The Four Brothers, John R. Hyman and company, The Perry Sisters, O'Brien and Williams. Ferson and his dog, and Countess d'Bois.

The Candy Kid proved a drawing card at the Francis.

The Broadway Gaiety Girls gave a good bill at the Royal. Owen Moran and his snoring partner Weeks gave a good exhibition of boxing. Blanche Washburn and a Weber both scored.

La Lele de France, most intensely interesting psychological drama, is the bill at the Newmarket. Paul Marcel, Madame Hilde-Neumann, Mlle. Paros and M. Manger, appeared in the leading parts.

A good bill, with the outstanding *Moss Girl* for a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric. Clarence Wilber, as a headline, is on at the Lyric.

Others on the bill are: The Four Brothers, John R. Hyman and company, The Perry Sisters, O'Brien and Williams. Ferson and his dog, and Countess d'Bois.

The Candy Kid proved a drawing card at the Francis.

ORPHEUM STOCK: Philadelphia, Pa., Sept. 18—Indefinite.
 PABLO ENGLISH STOCK: Milwaukee, Wis., April 2—Indefinite.
 PALMER BROS. STOCK: San Diego, Cal.—Indefinite.
 PARK THEATRE STOCK: Manchester, N. H.—Indefinite.
 PASSAIC THEATRE: Passaic, N. J.—Indefinite.
 PAYTON'S LEE AVENUE (Cora Payton, mgr.): Brooklyn, N. Y., June 27—Indefinite.
 PEKIN STOCK (Robert Motta, mgr.): Chicago, Ill.—Indefinite.
 PEOPLE'S STOCK (Frank Beale, mgr.): Chicago, Ill.—Indefinite.
 PICKWICK: San Diego, Cal.—Indefinite.
 PRINCE'S THEATRE: San Francisco, Cal.—Indefinite.
 PROCTOR'S HARBOR: New York city—Indefinite.
 REDMOND, ED.: San Francisco, Cal.—Indefinite.
 RICHMOND STOCK: Stapleton, S. I.—Indefinite.
 ROBINSON'S ROBERT STOCK (Jas. Price, mgr.): Knoxville, Tenn.—Indefinite.
 ROYAL ALEXANDRA PLAYERS: Toronto, Can., March 2—Indefinite.
 SANFORD'S WALTER PLAYERS (No. 2): San Francisco, Cal.—Indefinite.
 SANFORD, WALTER: San Francisco, Cal., Nov. 11—Indefinite.
 SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.
 SMOKE STOCK (Van East and Thompson, mgrs.): Eureka, Cal.—Indefinite.
 SPENCER, GEORGE: Memphis, Tenn., May 5—Indefinite.
 SPOONER (Mrs. B. S. Spooner, mgr.): New York city—Indefinite.
 STANFORD-WESTERN: Frankford, Pa.—Indefinite.
 STAR STOCK: Tacoma, Wash.—Indefinite.
 SUTTON (Dick F. Sutton, mgr.): Butte, Mont.—Indefinite.
 TAYLOR CHARLES A.: Seattle, Wash.—Indefinite.
 TEXAS GRAND: El Paso, Tex.—Indefinite.
 TRIPLETT, LILLIAN, STOCK (J. M. Campbell, mgr.): Fairbank, Minn.—Indefinite.
 WHITE STOCK (Richmond, N. Y., 4—Indefinite.
 WINNIEG CO. (W. R. Lawrence, mgr.): Winthrop, Me.—Indefinite.
 WOLFE STOCK (J. H. Wolfe, mgr.): Wichita, Kan., Sept. 18—Indefinite.

IMPERIAL COMPANIES

AMERICAN STOCK (Arthur E. Herbst, mgr.): Alhambra, O., 2-7, Salem 9-14, East Liverpool 16-21, Ashland 22-27, Canton 28-31, N. Y. mgr.: Frisco Albert, Can., 2-14.
 AUBREY STOCK (Chas. A. D. Otto Hiltner, mgr.): Elkhart, Ind., 2-7, Ft. Wayne 9-18, Morenci, Mich., 16-21.
 AUBREY STOCK (Western): D. Otto Hiltner, mgr.: Denver, Colo., Feb. 17—Indefinite.
 BARRIE STOCK (Barrie and Graham, mgrs.): Denton, Texas, 2-7.
 BOYLE-EDWARDS STOCK: Danville, Va., 1-7.
 BROWN KIRK (J. T. Macaulay, mgr.): New Bedford, Mass., 2-7, Brockton 9-14.
 BURGESS, EARL: Battle Creek, Mich., 1-8.
 BURGESS, EARL: Palestine, Tex., 2-7.
 CARPENTERS (Carpenters, mgrs.): N. Y., 2-7.
 CARROLL COMEDY (Jas. Carroll, mgr.): Morehead, Ky., 2-7.
 CARTER STOCK (E. L. Carter, mgr.): Fitchburg, Mass., 2-7, Haverhill 9-14, Salem 16-21.
 CHAFFET-WINTERHOFF (C. H. Eastman, mgr.): Ardmore, Okla., 2-7, Shawnee 9-14, Stillwater 16-21.
 CHASE-LISTER STOCK (Chase-Lister Amuse Co., mgrs.): Leavenworth, Kan., 2-7, Topeka, Neb., 9-14, Front 16-21, Kansas City 22-27.
 CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Leavenworth, Kan., 2-7, Topeka 9-14, Front 16-21, Kansas City 22-27.
 CHICAGO STOCK (Eastern): Chas. H. Roseman, mgr.: Reading, Pa., 2-8, Paterson, N. J., 9-14, Newark 16-21.
 COOK STOCK (Carl W. Cook, mgr.): Muskegon, Mich., 2-7, Ferris, Ind., 9-14, Lima 16-21.
 CUTLER (Wallace R. Cutler, mgr.): Goshen, Ind., 2-7, Elkhart 9-14, South Elkhart 16-21.
 DE VONDE, CHESTER (Ed. S. Daly, mgr.): Watertown, N. Y., 2-7.
 DOUGHERTY STOCK (J. M. Dougherty, mgr.): Litchfield, Minn., 2-7, Flandreau, S. D., 9-14, Madison 16-21, Council Bluffs 22-27.
 DUBERG STOCK (Jas. Mac, mgr.): Olyphant, Pa., 2-7.
 EDWARDS' IDEALS (Oliver J. Eckhardt, mgr.): Greenville, Cal., 2-7.
 FENBERG STOCK (No. 1): Geo. M. Fenberg, mgr.: Yonkers, N. Y., 2-7.
 FENBERG STOCK (No. 2): Geo. M. Fenberg, mgr.: Greenville, N. Y., 2-7.
 FRANKLIN STOCK (Alvin and Lawrence, mgrs.): Elkhart, Ind., 1-8, Topeka 9-14, Weatherly 11, 12, Hydro 13, 14.
 FRANKLIN COMEDY (Wm. Franklyn, mgr.): Washington, D. C., 2-7.
 GARDNER STOCK (Bert C. Gardner, mgr.): Jacksonville, Fla., 2-7.
 GARDNER-VINCENT STOCK (H. E. Larson, mgr.): Hopedale, N. Y., 2-7, Corning 9-14, Hornell 16-21.
 GOLDEN AGE COMEDY (Ed. S. Daly, mgr.): Watertown, N. Y., Feb. 25-Mar. 2, Corning 4-10.
 GOODWIN STOCK (Jack P. Goodwin, mgr.): Augusta, Ga., 2-7, Columbia, S. C., 9-14, Savannah, Ga., 16-21.
 GRAMER, FERDINAND: Auburn, N. Y., 2-7, Lockport 9-14.
 HARDER-HALL STOCK (Eugene J. Hall, mgr.): Troy, N. Y., 2-7.
 HELMOLD STOCK (Fred R. Willard, mgr.): Elkhart, Ind., 2-7.
 HEROLD SQUARE STOCK (A. L. Fawcett, mgr.): Kittanning, Pa., 2-7.
 HICKMAN-RENNY (W. A. White, mgr.): Racine, Wis., 2-7.
 HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Junction City, Kan., 2-8, Salina 9-14.
 HILMEIN'S IDEALS: Schenectady, N. Y., 2-7.
 HILMEIN'S IMPERIAL STOCK: Johnstown, Pa., 2-7.
 HUNDELOTT STOCK (Fred R. Willard, mgr.): Elkhart, Ind., 2-7, Watertown 9-14.
 KARNOLD, DOT (W. A. Noyes, mgr.): Athol, Mass., 2-7, Gardner 9-14, Westfield 16-21, Keene 18-21.
 KENNERLY STOCK (Kennerly, mgr.): Ft. Chester, N. Y., 2-7, Bridgeport, Conn., 9-14, New Haven 16-21.
 LONG STOCK, FRANK E.: Clinton, Ia., 2-7, Ottumwa 9-14, Moberly 16-21, Leavenworth 18-21.
 MAXIM AND EIGHTY COMEDIANS (J. W. Wright, mgr.): Elkhart, Ind., 2-7, Elkhart 9-14, Elkhart 9-14, Elkhart 9-14.
 McDONALD STOCK (G. W. McDonald, mgr.): Texarkana, Ark., 2-7.
 MORGAN'S COMEDIANS (Fred A. Morgan, mgr.): Brazil, Ind., 2-7.
 MURRAY COMEDY (J. R. Smith, mgr.): Tampa, Fla., Feb. 26-27, Jacksonville 16-21.
 MURRAY COMEDY (J. R. Smith, mgr.): Tampa, Fla., Feb. 26-27, Jacksonville 16-21.
 MURRAY-MACKAY STOCK (Eastern): John J. Murray, mgr.: Perth Amboy, N. J., 9-14.
 MYKELANDER STOCK (Eastern): W. H. Harder, mgr.: New York city—Indefinite.
 NORTH BROS. COMEDIANS (R. J. Mack, mgr.): Bartlesville, Okla., 2-7.
 OSMAN STOCK (John Osman, mgr.): Wilmington, N. C., 2-7, Georgetown, S. C., 9-14, Charleston, S. C., 16-21.
 PORTER STOCK (R. Carter, mgr.): Fitchburg, Mass., 2-7, Haverhill 9-14.
 PRICE AND BUTLER STOCK (Price and Butler, mgrs.): Meyersdale, Pa., 2-7, Bedford 9-14, Smithton 16-21.
 REED-STUART STOCK (A. P. Reed, mgr.): Monaca, Pa., 2-7, Washington 9-14, Butler 16-21.
 ROBAR-MASON STOCK (P. C. Mason, mgr.): Neshanic, Ind., 2-7, Logansport 9-14, Kokomo, Ind., 16-21.
 STODARD STOCK: Sault Ste. Marie, Ont., 2-7.
 TAYLOR (H. W. Taylor, prop. and mgr.): Middletown, Conn., 2-7, Woonsocket, R. I., 9-14, Danbury, Conn., 16-21.
 VAN BUREN STOCK (Page and Laplat, mgrs.): Sumnerworth, N. H., 2-7.
 VAN DYKE AND MATON (F. Mack, mgr.): Elkhart, Ind., 2-7.
 VERNON STOCK (Benjamin R. Vernon, mgr.): Stroudsburg, Pa., 2-7, York 9-14, Lewisburg 16-21.
 WALLACK'S THEATRE (Northern): Dubinsky Bros., mgrs.: Rock Island, Ill.—Indefinite.
 WALLACK'S THEATRE (Southern): Dubinsky Bros., mgrs.: Atlanta, Ga.—Indefinite.
 WALLACK'S THEATRE (Western): Dubinsky Bros., mgrs.: Salt Lake City, U.—Indefinite.
 WHITE DRAMATIC (No. 1): Chas. P. Wray, mgr.: Macon, Okla., 2-7, Sherman, Tex., 9-14, Denison 16-21.
 WHITE DRAMATIC (No. 2): Phil Alexander, mgr.: Howell, N. Mex., 2-7, Carlsbad 9-14, Midland, Tex., 16-21.
 WILDER STOCK (Fred W. Homer, mgr.): Fall River, Mass., 2-7.
 WINNINGER BROS. (Co. B): Frank Winninger, mgr.: Streator, Ill., 2-7, Danville 9-14.
 YANKEE DOODLE STOCK: Clarkburg, W. Va., 2-7.

OPERA AND EXTRAVAGANZA

ABORN OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., 17—Indefinite.
 ABORN OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., 17—Indefinite.
 ALLEN, CURTIS, MUSICAL (Allen Curtis, mgr.): San Antonio, Tex., 1-3.
 AROUND THE CLOCK (Gus Hill, mgr.): Chicago, Ill., 2-7, Peoria 9-11, Springfield 12-14, East St. Louis 16-18.
 AUTO RACE AND FOUR SEASONS (Shubert and Anderson, mgrs.): New York city—Indefinite.
 BEGGAR PRINCE OPERA (Leo Parva, mgr.): Dayton, Ohio, 2-7.
 BERNARD, SAM (Sam S. and Leo Shubert, mgrs.): New York city Feb. 25—Indefinite.

BLACK CROOK (Miller and Fitch, mgrs.): San Francisco, Cal., 2-7, Oakland 9-14, Sacramento 16-21, Chico 11, Redding 12, Eugene 13, Salem 14.
 BLACK PATTI THOMAS (Vachell and Nolan, mgrs.): Tampa, Fla., 2-7, Plant City 3, Lakeland 4, Bartow 5, Orlando 6, Palmdale 7, Los Angeles 8, Jacksonville 9, St. Petersburg 10, Tampa 11, Charleston, S. C., 12, Orangeburg 14, Columbia 15, Chester 17, Charlotte, N. C., 18.
 BLUE MOON (Sam S. and Leo Shubert, mgrs.): New Orleans, La., 2-7, Mobile, Ala., 9, Montgomery 10, Atlanta, Ga., 11, Birmingham 12, Columbus 13, Tampa 14, Miami 15, Athens 16, Chattanooga, Tenn., 17, Knoxville 18.
 BURGOMASTER (Wm. F. Collier, mgr.): Santa Barbara, Cal., 2-7, Berkeley 5, Fresno 6, San Francisco 8-14, Stockton 15, Oakland 16-21.
 BUSTER BROWN (Eastern): Huntsville, Ala., 2-7, Chattanooga, Tenn., 3, Bama, Ga., 4, Birmingham 5, Tusculum 6, Nashville 7, Memphis 8, St. Louis 9, Kansas City 10, St. Paul 11, Chicago 12, New York 13, Philadelphia 14, Boston 15, Washington 16, Baltimore 17, New Orleans 18, San Antonio 19, Houston 20, Dallas 21, Fort Worth 22, Austin 23, San Diego 24, Los Angeles 25, San Francisco 26, Portland 27, Seattle 28, Tacoma 29, Vancouver 30, Portland 31, Seattle 32, Tacoma 33, Vancouver 34, Portland 35, Seattle 36, Tacoma 37, Vancouver 38, Portland 39, Seattle 40, Tacoma 41, Vancouver 42, Portland 43, Seattle 44, Tacoma 45, Vancouver 46, Portland 47, Seattle 48, Tacoma 49, Vancouver 50, Portland 51, Seattle 52, Tacoma 53, Vancouver 54, Portland 55, Seattle 56, Tacoma 57, Vancouver 58, Portland 59, Seattle 60, Tacoma 61, Vancouver 62, Portland 63, Seattle 64, Tacoma 65, Vancouver 66, Portland 67, Seattle 68, Tacoma 69, Vancouver 70, Portland 71, Seattle 72, Tacoma 73, Vancouver 74, Portland 75, Seattle 76, Tacoma 77, Vancouver 78, Portland 79, Seattle 80, Tacoma 81, Vancouver 82, Portland 83, Seattle 84, Tacoma 85, Vancouver 86, Portland 87, Seattle 88, Tacoma 89, Vancouver 90, Portland 91, Seattle 92, Tacoma 93, Vancouver 94, Portland 95, Seattle 96, Tacoma 97, Vancouver 98, Portland 99, Seattle 100, Tacoma 101, Vancouver 102, Portland 103, Seattle 104, Tacoma 105, Vancouver 106, Portland 107, Seattle 108, Tacoma 109, Vancouver 110, Portland 111, Seattle 112, Tacoma 113, Vancouver 114, Portland 115, Seattle 116, Tacoma 117, Vancouver 118, Portland 119, Seattle 120, Tacoma 121, Vancouver 122, Portland 123, Seattle 124, Tacoma 125, Vancouver 126, Portland 127, Seattle 128, Tacoma 129, Vancouver 130, Portland 131, Seattle 132, Tacoma 133, Vancouver 134, Portland 135, Seattle 136, Tacoma 137, Vancouver 138, Portland 139, Seattle 140, Tacoma 141, Vancouver 142, Portland 143, Seattle 144, Tacoma 145, Vancouver 146, Portland 147, Seattle 148, Tacoma 149, Vancouver 150, Portland 151, Seattle 152, Tacoma 153, Vancouver 154, Portland 155, Seattle 156, Tacoma 157, Vancouver 158, Portland 159, Seattle 160, Tacoma 161, Vancouver 162, Portland 163, Seattle 164, Tacoma 165, Vancouver 166, Portland 167, Seattle 168, Tacoma 169, Vancouver 170, Portland 171, Seattle 172, Tacoma 173, Vancouver 174, Portland 175, Seattle 176, Tacoma 177, Vancouver 178, Portland 179, Seattle 180, Tacoma 181, Vancouver 182, Portland 183, Seattle 184, Tacoma 185, Vancouver 186, Portland 187, Seattle 188, Tacoma 189, Vancouver 190, Portland 191, Seattle 192, Tacoma 193, Vancouver 194, Portland 195, Seattle 196, Tacoma 197, Vancouver 198, Portland 199, Seattle 200, Tacoma 201, Vancouver 202, Portland 203, Seattle 204, Tacoma 205, Vancouver 206, Portland 207, Seattle 208, Tacoma 209, Vancouver 210, Portland 211, Seattle 212, Tacoma 213, Vancouver 214, Portland 215, Seattle 216, Tacoma 217, Vancouver 218, Portland 219, Seattle 220, Tacoma 221, Vancouver 222, Portland 223, Seattle 224, Tacoma 225, Vancouver 226, Portland 227, Seattle 228, Tacoma 229, Vancouver 230, Portland 231, Seattle 232, Tacoma 233, Vancouver 234, Portland 235, Seattle 236, Tacoma 237, Vancouver 238, Portland 239, Seattle 240, Tacoma 241, Vancouver 242, Portland 243, Seattle 244, Tacoma 245, Vancouver 246, Portland 247, Seattle 248, Tacoma 249, Vancouver 250, Portland 251, Seattle 252, Tacoma 253, Vancouver 254, Portland 255, Seattle 256, Tacoma 257, Vancouver 258, Portland 259, Seattle 260, Tacoma 261, Vancouver 262, Portland 263, Seattle 264, Tacoma 265, Vancouver 266, Portland 267, Seattle 268, Tacoma 269, Vancouver 270, Portland 271, Seattle 272, Tacoma 273, Vancouver 274, Portland 275, Seattle 276, Tacoma 277, Vancouver 278, Portland 279, Seattle 280, Tacoma 281, Vancouver 282, Portland 283, Seattle 284, Tacoma 285, Vancouver 286, Portland 287, Seattle 288, Tacoma 289, Vancouver 290, Portland 291, Seattle 292, Tacoma 293, Vancouver 294, Portland 295, Seattle 296, Tacoma 297, Vancouver 298, Portland 299, Seattle 300, Tacoma 301, Vancouver 302, Portland 303, Seattle 304, Tacoma 305, Vancouver 306, Portland 307, Seattle 308, Tacoma 309, Vancouver 310, Portland 311, Seattle 312, Tacoma 313, Vancouver 314, Portland 315, Seattle 316, Tacoma 317, Vancouver 318, Portland 319, Seattle 320, Tacoma 321, Vancouver 322, Portland 323, Seattle 324, Tacoma 325, Vancouver 326, Portland 327, Seattle 328, Tacoma 329, Vancouver 330, Portland 331, Seattle 332, Tacoma 333, Vancouver 334, Portland 335, Seattle 336, Tacoma 337, Vancouver 338, Portland 339, Seattle 340, Tacoma 341, Vancouver 342, Portland 343, Seattle 344, Tacoma 345, Vancouver 346, Portland 347, Seattle 348, Tacoma 349, Vancouver 350, Portland 351, Seattle 352, Tacoma 353, Vancouver 354, Portland 355, Seattle 356, Tacoma 357, Vancouver 358, Portland 359, Seattle 360, Tacoma 361, Vancouver 362, Portland 363, Seattle 364, Tacoma 365, Vancouver 366, Portland 367, Seattle 368, Tacoma 369, Vancouver 370, Portland 371, Seattle 372, Tacoma 373, Vancouver 374, Portland 375, Seattle 376, Tacoma 377, Vancouver 378, Portland 379, Seattle 380, Tacoma 381, Vancouver 382, Portland 383, Seattle 384, Tacoma 385, Vancouver 386, Portland 387, Seattle 388, Tacoma 389, Vancouver 390, Portland 391, Seattle 392, Tacoma 393, Vancouver 394, Portland 395, Seattle 396, Tacoma 397, Vancouver 398, Portland 399, Seattle 400, Tacoma 401, Vancouver 402, Portland 403, Seattle 404, Tacoma 405, Vancouver 406, Portland 407, Seattle 408, Tacoma 409, Vancouver 410, Portland 411, Seattle 412, Tacoma 413, Vancouver 414, Portland 415, Seattle 416, Tacoma 417, Vancouver 418, Portland 419, Seattle 420, Tacoma 421, Vancouver 422, Portland 423, Seattle 424, Tacoma 425, Vancouver 426, Portland 427, Seattle 428, Tacoma 429, Vancouver 430, Portland 431, Seattle 432, Tacoma 433, Vancouver 434, Portland 435, Seattle 436, Tacoma 437, Vancouver 438, Portland 439, Seattle 440, Tacoma 441, Vancouver 442, Portland 443, Seattle 444, Tacoma 445, Vancouver 446, Portland 447, Seattle 448, Tacoma 449, Vancouver 450, Portland 451, Seattle 452, Tacoma 453, Vancouver 454, Portland 455, Seattle 456, Tacoma 457, Vancouver 458, Portland 459, Seattle 460, Tacoma 461, Vancouver 462, Portland 463, Seattle 464, Tacoma 465, Vancouver 466, Portland 467, Seattle 468, Tacoma 469, Vancouver 470, Portland 471, Seattle 472, Tacoma 473, Vancouver 474, Portland 475, Seattle 476, Tacoma 477, Vancouver 478, Portland 479, Seattle 480, Tacoma 481, Vancouver 482, Portland 483, Seattle 484, Tacoma 485, Vancouver 486, Portland 487, Seattle 488, Tacoma 489, Vancouver 490, Portland 491, Seattle 492, Tacoma 493, Vancouver 494, Portland 495, Seattle 496, Tacoma 497, Vancouver 498, Portland 499, Seattle 500, Tacoma 501, Vancouver 502, Portland 503, Seattle 504, Tacoma 505, Vancouver 506, Portland 507, Seattle 508, Tacoma 509, Vancouver 510, Portland 511, Seattle 512, Tacoma 513, Vancouver 514, Portland 515, Seattle 516, Tacoma 517, Vancouver 518, Portland 519, Seattle 520, Tacoma 521, Vancouver 522, Portland 523, Seattle 524, Tacoma 525, Vancouver 526, Portland 527, Seattle 528, Tacoma 529, Vancouver 530, Portland 531, Seattle 532, Tacoma 533, Vancouver 534, Portland 535, Seattle 536, Tacoma 537, Vancouver 538, Portland 539, Seattle 540, Tacoma 541, Vancouver 542, Portland 543, Seattle 544, Tacoma 545, Vancouver 546, Portland 547, Seattle 548, Tacoma 549, Vancouver 550, Portland 551, Seattle 552, Tacoma 553, Vancouver 554, Portland 555, Seattle 556, Tacoma 557, Vancouver 558, Portland 559, Seattle 560, Tacoma 561, Vancouver 562, Portland 563, Seattle 564, Tacoma 565, Vancouver 566, Portland 567, Seattle 568, Tacoma 569, Vancouver 570, Portland 571, Seattle 572, Tacoma 573, Vancouver 574, Portland 575, Seattle 576, Tacoma 577, Vancouver 578, Portland 579, Seattle 580, Tacoma 581, Vancouver 582, Portland 583, Seattle 584, Tacoma 585, Vancouver 586, Portland 587, Seattle 588, Tacoma 589, Vancouver 590, Portland 591, Seattle 592, Tacoma 593, Vancouver 594, Portland 595, Seattle 596, Tacoma 597, Vancouver 598, Portland 599, Seattle 600, Tacoma 601, Vancouver 602, Portland 603, Seattle 604, Tacoma 605, Vancouver 606, Portland 607, Seattle 608, Tacoma 609, Vancouver 610, Portland 611, Seattle 612, Tacoma 613, Vancouver 614, Portland 615, Seattle 616, Tacoma 617, Vancouver 618, Portland 619, Seattle 620, Tacoma 621, Vancouver 622, Portland 623, Seattle 624, Tacoma 625, Vancouver 626, Portland 627, Seattle 628, Tacoma 629, Vancouver 630, Portland 631, Seattle 632, Tacoma 633, Vancouver 634, Portland 635, Seattle 636, Tacoma 637, Vancouver 638, Portland 639, Seattle 640, Tacoma 641, Vancouver 642, Portland 643, Seattle 644, Tacoma 645, Vancouver 646, Portland 647, Seattle 648, Tacoma 649, Vancouver 650, Portland 651, Seattle 652, Tacoma 653, Vancouver 654, Portland 655, Seattle 656, Tacoma 657, Vancouver 658, Portland 659, Seattle 660, Tacoma 661, Vancouver 662, Portland 663, Seattle 664, Tacoma 665, Vancouver 666, Portland 667, Seattle 668, Tacoma 669, Vancouver 670, Portland 671, Seattle 672, Tacoma 673, Vancouver 674, Portland 675, Seattle 676, Tacoma 677, Vancouver 678, Portland 679, Seattle 680, Tacoma 681, Vancouver 682, Portland 683, Seattle 684, Tacoma 685, Vancouver 686, Portland 687, Seattle 688, Tacoma 689, Vancouver 690, Portland 691, Seattle 692, Tacoma 693, Vancouver 694, Portland 695, Seattle 696, Tacoma 697, Vancouver 698, Portland 699, Seattle 700, Tacoma 701, Vancouver 702, Portland 703, Seattle 704, Tacoma 705, Vancouver 706, Portland 707, Seattle 708, Tacoma 709, Vancouver 710, Portland 711, Seattle 712, Tacoma 713, Vancouver 714, Portland 715, Seattle 716, Tacoma 717, Vancouver 718, Portland 719, Seattle 720, Tacoma 721, Vancouver 722, Portland 723, Seattle 724, Tacoma 725, Vancouver 726, Portland 727, Seattle 728, Tacoma 729, Vancouver 730, Portland 731, Seattle 732, Tacoma 733, Vancouver 734, Portland 735, Seattle 736, Tacoma 737, Vancouver 738, Portland 739, Seattle 740, Tacoma 741, Vancouver 742, Portland 743, Seattle 744, Tacoma 745, Vancouver 746, Portland 747, Seattle 748, Tacoma 749, Vancouver 750, Portland 751, Seattle 752, Tacoma 753, Vancouver 754, Portland 755, Seattle 756, Tacoma 757, Vancouver 758, Portland 759, Seattle 760, Tacoma 761, Vancouver 762, Portland 763, Seattle 764, Tacoma 765, Vancouver 766, Portland 767, Seattle 768, Tacoma 769, Vancouver 770, Portland 771, Seattle 772, Tacoma 773, Vancouver 774, Portland 775, Seattle 776, Tacoma 777, Vancouver 778, Portland 779, Seattle 780, Tacoma 781, Vancouver 782, Portland 783, Seattle 784, Tacoma 785, Vancouver 786, Portland 787, Seattle 788, Tacoma 789, Vancouver 790, Portland 791, Seattle 792, Tacoma 793, Vancouver 794, Portland 795, Seattle 796, Tacoma 797, Vancouver 798, Portland 799, Seattle 800, Tacoma 801, Vancouver 802, Portland 803, Seattle 804, Tacoma 805, Vancouver 806, Portland 807, Seattle 808, Tacoma 809, Vancouver 810, Portland 811, Seattle 812, Tacoma 813, Vancouver 814, Portland 815, Seattle 816, Tacoma 817, Vancouver 818, Portland 819, Seattle 820, Tacoma 821, Vancouver 822, Portland 823, Seattle 824, Tacoma 825, Vancouver 826, Portland 827, Seattle 828, Tacoma 829, Vancouver 830, Portland 831, Seattle 832, Tacoma 833, Vancouver 834, Portland 835, Seattle 836, Tacoma 837, Vancouver 838, Portland 839, Seattle 840, Tacoma 841, Vancouver 842, Portland 843, Seattle 844, Tacoma 845, Vancouver 846, Portland 847, Seattle 848, Tacoma 849, Vancouver 850, Portland 851, Seattle 852, Tacoma 853, Vancouver 854, Portland 855, Seattle 856, Tacoma 857, Vancouver 858, Portland 859, Seattle 860, Tacoma 861, Vancouver 862, Portland 863, Seattle 864, Tacoma 865, Vancouver 866, Portland 867, Seattle 868, Tacoma 869, Vancouver 870, Portland 871, Seattle 872, Tacoma 873, Vancouver 874, Portland 875, Seattle 876, Tacoma 877, Vancouver 878, Portland 879, Seattle 880, Tacoma 881, Vancouver 882, Portland 883, Seattle 884, Tacoma 885, Vancouver 886, Portland 887, Seattle 888, Tacoma 889, Vancouver 890, Portland 891, Seattle 892, Tacoma 893, Vancouver 894, Portland 895, Seattle 896, Tacoma 897, Vancouver 898, Portland 899, Seattle 900, Tacoma 901, Vancouver 902, Portland 903, Seattle 904, Tacoma 905, Vancouver 906, Portland 907, Seattle 908, Tacoma 909, Vancouver 910, Portland 911, Seattle 912, Tacoma 913, Vancouver 914, Portland 915, Seattle 916, Tacoma 917, Vancouver 918, Portland 919, Seattle 920, Tacoma 921, Vancouver 922, Portland 923, Seattle 924, Tacoma 925, Vancouver 926, Portland 927, Seattle 928, Tacoma 929, Vancouver 930, Portland 931, Seattle 932, Tacoma 933, Vancouver 934, Portland 935, Seattle 936, Tacoma 937, Vancouver 938, Portland 939, Seattle 940, Tacoma 941, Vancouver 942, Portland 943, Seattle 944, Tacoma 945, Vancouver 946, Portland 947, Seattle 948, Tacoma 949, Vancouver 950, Portland 951, Seattle 952, Tacoma 953, Vancouver 954, Portland 955, Seattle 956, Tacoma 957, Vancouver 958, Portland 959, Seattle 960, Tacoma 961, Vancouver 962, Portland 963, Seattle 964, Tacoma 965, Vancouver 966, Portland 967, Seattle 968, Tacoma 969, Vancouver 970, Portland 971, Seattle 972, Tacoma 973, Vancouver 974, Portland 975, Seattle 976, Tacoma 977, Vancouver 978, Portland 979, Seattle 980, Tacoma 981, Vancouver 982, Portland 983, Seattle 984, Tacoma 985, Vancouver 986, Portland 987, Seattle 988, Tacoma 989, Vancouver 990, Portland 991, Seattle 992, Tacoma 993, Vancouver 994, Portland 995, Seattle 996, Tacoma 997, Vancouver 998, Portland 999, Seattle 1000, Tacoma 1001, Vancouver 1002, Portland 1003, Seattle 1004, Tacoma 1005, Vancouver 1006, Portland 1007, Seattle 1008, Tacoma 1009, Vancouver 1010, Portland 1011, Seattle 1012, Tacoma 1013, Vancouver 1014, Portland 1015, Seattle 1016, Tacoma 1017, Vancouver 1018, Portland 1019, Seattle 1020, Tacoma 1021, Vancouver 1022, Portland 1023, Seattle 1024, Tacoma 1025, Vancouver 1026, Portland 1027, Seattle 1028, Tacoma 1029, Vancouver 1030, Portland 1031, Seattle 1032, Tacoma 1033, Vancouver 1034, Portland 1035, Seattle 1036, Tacoma 1037, Vancouver 1038, Portland 1039, Seattle 1040, Tacoma 1041, Vancouver 1042, Portland 1043, Seattle 1044, Tacoma 1045, Vancouver 1046, Portland 1047, Seattle 1048, Tacoma 1049, Vancouver 1050, Portland 1051, Seattle 1052, Tacoma 1053, Vancouver 1054, Portland 1055, Seattle 1056, Tacoma 1057, Vancouver 1058, Portland 1059, Seattle 1060, Tacoma 1061, Vancouver 1062, Portland 1063, Seattle 1064, Tacoma 1065, Vancouver 1066, Portland 1067, Seattle 1068, Tacoma 1069, Vancouver 1070, Portland 1071, Seattle 1072, Tacoma 1073, Vancouver 1074, Portland 1075, Seattle 1076, Tacoma 1077, Vancouver 1078, Portland 1079, Seattle 1080, Tacoma 1081, Vancouver 1082, Portland 1083, Seattle 1084, Tacoma 1085, Vancouver 1086, Portland 1087, Seattle 1088, Tacoma 1089, Vancouver 1090, Portland 1091, Seattle 1092, Tacoma 1093, Vancouver 1094, Portland 1095, Seattle 1096, Tacoma 1097, Vancouver 1098, Portland 1099, Seattle 1100, Tacoma 1101, Vancouver 1102, Portland 1103, Seattle 1104, Tacoma 1105, Vancouver 1106, Portland 1107, Seattle 1108, Tacoma 1109, Vancouver 1110, Portland 1111, Seattle 1112, Tacoma 1113, Vancouver 1114, Portland 1115, Seattle 1116, Tacoma 1117, Vancouver 1118, Portland 1119, Seattle 1120, Tacoma 1121, Vancouver 1122, Portland 1123, Seattle 1124, Tacoma 1125, Vancouver 1126, Portland 1127, Seattle 1128, Tacoma 1129, Vancouver 1130, Portland 1131, Seattle 1132, Tacoma 1133, Vancouver 1134, Portland 1135, Seattle 1136, Tacoma 1137, Vancouver 1138, Portland 1139, Seattle 1140, Tacoma 1141, Vancouver 1142, Portland 1143, Seattle 1144, Tacoma 1145, Vancouver 1146, Portland 1147, Seattle 1148, Tacoma 1149, Vancouver 1150, Portland 1151, Seattle 1152, Tacoma 1153, Vancouver 1154, Portland 1155, Seattle 1156, Tacoma 1157, Vancouver 1158, Portland 1159, Seattle 1160, Tacoma 1161, Vancouver 1162, Portland 1163, Seattle 1164, Tacoma 1165, Vancouver 1166, Portland 1167, Seattle 1168, Tacoma 1169, Vancouver 1170, Portland 1171, Seattle 1172, Tacoma 1173, Vancouver 1174, Portland 1175, Seattle 1176, Tacoma 1177, Vancouver 1178, Portland 1179, Seattle 1180, Tacoma 1181, Vancouver 1182, Portland 1183, Seattle 1184, Tacoma 1185, Vancouver 1186, Portland 1187, Seattle 1188, Tacoma 1189, Vancouver 1190, Portland 1191, Seattle 1192, Tacoma 1193, Vancouver 1194, Portland 1195, Seattle 1196, Tacoma 1197, Vancouver 1198, Portland 1199, Seattle 1200, Tacoma 1201, Vancouver 1202, Portland 1203, Seattle 1204, Tacoma 1205, Vancouver 1206, Portland 1207, Seattle 1208, Tacoma 1209, Vancouver 1210, Portland 1211, Seattle 1212, Tacoma 1213, Vancouver 1214, Portland 1215, Seattle 1216, Tacoma 1217, Vancouver 1218, Portland 1219, Seattle 1220, Tacoma 1221, Vancouver 1222, Portland 1223, Seattle 1224, Tacoma 1225, Vancouver 1226, Portland 1227, Seattle 1228, Tacoma 1229, Vancouver 1230, Portland 1231, Seattle 1232, Tacoma 1233, Vancouver 1234, Portland 1235, Seattle 1236, Tacoma 1237, Vancouver 1238, Portland 1239, Seattle 1240, Tacoma 1241, Vancouver 1242, Portland 1243, Seattle 1244, Tacoma 1245, Vancouver 1246, Portland 1247, Seattle 1248, Tacoma 1249, Vancouver 1250, Portland 1251, Seattle 1252, Tacoma 1253, Vancouver 1254, Portland 1255, Seattle 1256, Tacoma 1257, Vancouver 1258, Portland 1259, Seattle 1260, Tacoma 1261, Vancouver 1262, Portland 1263, Seattle 1264, Tacoma 1265, Vancouver 1266, Portland 1267, Seattle 1268, Tacoma 1269, Vancouver 1270, Portland 1271, Seattle 1272, Tacoma 1273, Vancouver 1274, Portland 1275, Seattle 1276, Tacoma 1277, Vancouver 1278, Portland 1279, Seattle 1280, Tacoma 1281, Vancouver 1282, Portland 1283, Seattle 1284, Tacoma 1285, Vancouver 1286, Portland 1287, Seattle 1288, Tacoma 1289, Vancouver 1290, Portland 1291, Seattle 1292, Tacoma 1293, Vancouver 1294, Portland 1295, Seattle 1296, Tacoma 1297, Vancouver 1298, Portland 1299, Seattle 1300, Tacoma 1301, Vancouver 1302, Portland 1303, Seattle 1304, Tacoma 1305, Vancouver 1306, Portland 1307, Seattle 1308, Tacoma 1309, Vancouver 1310, Portland 1311, Seattle 1312, Tacoma 1313, Vancouver 1314, Portland 1315, Seattle 1316, Tacoma 1317, Vancouver 1318, Portland 1319, Seattle 1320, Tacoma 1321, Vancouver 1322, Portland 1323, Seattle 1324, Tacoma 1325, Vancouver 1326,

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

SKETCHES IN PLENTY ADD A SPICE OF NOVELTY TO THE PROGRAMMES.

Jack Mason's Commencement Day, E. Frederick Hawley and Frances Haight, The Gainsboro Girl, Westman and Wren, Billy Link and Company, Potter and Hartwell, Ed. C. and Carrie Jordan, and Gorman and Cushman.

The following new acts were seen in the local theatres last week:

A Jockey and a Girl.

Jack Gorman and Flo Cushman appeared at Pastor's in a sketch called His Last Race in England, written by Mr. Gorman, who appeared as a jockey in hard luck. He is in England and gets an occasional chance to ride a race, picking up a living between times by giving tips to "easy" Englishmen. Mr. Gorman follows the present custom where racetrack characters are concerned of appearing to take life very seriously. He indulges in the usual monologue on the ups and downs in the life of a sport, and as he finishes his tale of woe he meets a girl who has come all the way from America to bring him home to his mother. He gets a telegram with instructions to ride a horse in a race that is just about to be run, and the telegram tells him that he is to ride to lose. He has just made a big bet on the horse for the girl at 40 to 1, and in less time than it takes to tell it he has changed his clothes, ridden the race and won. While the race is supposed to be going on the girl describes it in one of those rhymed speeches that is supposed to be a very vivid description. She stands in front of a drop showing the race track, but there is no sign of a race going on. The jockey returns flushed with victory, and it is presumed that he and the girl will take the next steamer for home, as he could never hope to ride again in England, having disobeyed instructions by winning when he was told to lose. The act has a few good points, and might go in the smaller houses.

A Very Serious Play.

E. Frederic Hawley, Frances Haight and company, were in the bill at the Fifty-eighth Street Theatre, offering a melodramatic sketch called The Bandit. The scene is laid in Mexico, and the characters are Cochise Ramondo, a bandit; Marie, his captive, and the body servant of Ramondo. The bandit has captured the girl and taken her to his cabin to hold her for ransom. She pleads with him in vain, as the desire for revenge upon her supposed relatives is as strong as his wish for the money. There are several dramatic touches leading up to the telling of the outlaw of the story of his life. He describes his discovery of the unfaithfulness of his wife, her sudden death and that of her paramour, as well as the disappearance of his little child, for whom he had since searched in vain. A locust about Marie's neck discloses to Ramondo that the captive is his long lost daughter, but he keeps the secret to himself. On going to a window he is shot by one of his own men, and before he dies gives orders to his servant to see that Marie is returned to her protectors. When she has gone he dies in great agony. The piece is interesting and thrilling, but it is a bit strong for the average audience. It is full of action, and the stirring scenes were capably played by Mr. Hawley and Mr. Haight, who put much force into their work and received several curtain calls. They were assisted by William Hilliard. The name of the author of the sketch was not mentioned in the programme.

A Pleading Musical Comedy.

Commencement Day, Jack Mason's newest act, had its first showing at the Alhambra, scoring one of the hits of the season. Owing to the continued illness of Ella Snyder, her part was played by Mabel Wilbur, who was quite equal to the demands made upon her. The act is a tiny musical comedy, cleverly put together, and, unlike many turns of its class, contains an abundance of clean, bright, sparkling comedy. The songs are numerous, but the time between numbers is very cleverly filled in. Mr. Mason has selected eight smart young men who look like West Point cadets, and play their parts with ginger and animation. Jack Dwyer as Mamma's Boy was especially good, and A. K. Haynes, who stuttered, was quite amusing. Earl Lloyd, W. J. Blair, Frank Williams, Walter C. Burke, Marion Hood and Virden Marley all showed the effects of careful training by Mr. Mason. The piece is in two scenes, the first showing the tents, with the boys washing up, and the second "Flirtation Lane" at West Point. They are well painted and make effective backgrounds for the well staged piece, which reflects the greatest credit upon Mr. Mason. The act is a good deal of time and money on it. The singing is capital, the unaccompanied numbers being especially good.

A Tame Ghost.

Theodore Westman and Lily Wren, who have not appeared in New York for several years, were at Pastor's, presenting a new sketch, written by themselves, called \$500 Reward. The act is in two scenes, and concerns the adventures of a young farmer, and his wife, who take it upon themselves to secure a reward of \$500 offered to any one that will capture a ghost that is supposed to be haunting an old mansion. The couple visit the house at midnight and are properly frightened. They find a trunk containing some old clothes, and put them on. Just as they are going clanking through the ghost's ghost house and is discovered to be one of the neighbors, who is having a little fun. The piece is weak all the way through, and the finish is very poor. The act does not compare with the sketch formerly done by Westman and Wren, and as it is a long time since it was seen here it would be a good plan for them to revise it.

A Girl and Some Scenery.

The Gainsboro Girl was a novelty in the Fifty-eighth Street programme. The act rests upon the shoulders of Marie Lecca Brackman, who sings several solos with a change of costume and scenery for each song. She appears first as the Duchess of Devonshire and next in a scene from Faust, singing the "Flower Song." This is followed by "The Eternal City," with some cleverly arranged scenic effects. The act is shown in a large frame, and is a sort of living picture arrangement, with the songs thrown in for good measure. Miss Brackman has a fairly good voice and sang her solos quite well. The act is well staged and reminds one to some extent of the turn presented by "The Girl with the Auburn Hair." It was produced by William Von Tilzer.

A Good Bit of Travesty.

Billy Link, who for years enjoyed much popularity as a burnt cork monologist, tried a new act last week at Pastor's. It is called Rescue of an Indian Boy. Special scenery is used, showing a stockade, with figures painted on the back drop supposed to represent soldiers. The feet and hands are movable, and when worked by strings help to win a good many hearty laughs. Mr. Link furnishes a number of witty remarks, most of which struck home and amused the spectators greatly. A number of bits of comedy business help the act, and Mr. Link's attractive young

woman assistant made a pleasing impression with her singing. With a touch here and there Mr. Link will have an act that will be a big winner.

A Negro-Indian Comedy.

A Seminole Belle is the title of a skit presented at Pastor's by Ed C. and Carrie Jordan, assisted by Herman Davison. The scene is laid in Florida, and the act depends principally upon a very good dark characterization by Mr. Jordan, whose business is to be frightened every little while by a bear, impersonated by Mr. Davison, while Mrs. Jordan urges the bear to do his worst. The act has some amusing moments for those who are fond of old-fashioned fun, but it would be improved if Mrs. Jordan would refrain from singing and if a new suit is provided for the bear.

Acrobatics and Comedy.

The names of Potter and Hartwell are very familiar to Pastor's patrons, but the make-up of the act has undergone a change. The team is now composed of two men, and the act is quite different from the one formerly done. It is a mixture of straight acrobatic work with some comedy thrown in by one of the men, who works as a clown. A special drop is carried, and a few dummies are used in an amusing way. The turn was well liked and received a good share of applause.

HAMMERSTEIN'S VICTORIA.

Taylor Granville and Company in The Star Bout Play a Return Engagement.

The Star Bout, with Taylor Granville in the leading role, played an extremely successful engagement at this house several weeks ago, and arrangements were then made for a return date, which was played last week with splendid business as a result. The patrons of Hammerstein's are fond of acts of this kind, and The Star Bout may be credited with making one of the biggest hits in the history of the theatre. The laughing hit of the bill was made by Wilfred Clarke and his company in What Will Happen Next? a whimsical absurdity carefully and briskly played. The Quartette (Sylvester, Jones, Bringle and Morrell) repeated great success, introducing some new songs. The Pearl and Violet Allen company have an act that is also of the sort that is relished here, and the many amusing surprises brought out the laughs in quick succession. Albert Whelan of Australia pleased with his pianologue and imitations. Simmel Brothers and Mack were screamingly funny in their knockabout specialty, and Hanson and Nelson won their share of approval. Eldridge attracted attention by making pictures from varicolored slides, and the vitagraph films showed new subjects.

PREPARATIONS FOR THE CIRCUS.

The Barnum and Bailey circus management has succeeded in plugging public and professional curiosity to considerable degree by the secrecy that has been maintained regarding the arcanic features of the circus for the coming season. An announcement of the big acts will be made very shortly, however, and it is said they will be of a rather astonishing character. W. W. Freeman, special agent of the circus, who recently returned from Europe, secured several features of merit, and other important acts have been placed by him. During the coming week the listing of acts from Europe will begin, and they will continue coming practically until the eve of the opening performance, Thursday evening, March 19. The big sensation of the performance will be an entirely new act originated and presented by a French inventor. The circus will secure possession of the Garden Thursday, March 12, and the work of remodeling the interior will be inaugurated on that date. The horses and caged animals will come from Bridgeport the following Saturday night, and rehearsals will begin the Monday prior to the opening date. The menagerie, it is announced, has been greatly enlarged, and the performance, it is said, will surpass anything in the line of arcanic entertainment seen in New York in recent years.

LEICHTER WINS FROM LEVY.

Several weeks ago Bert Levy secured an injunction restraining Mark M. Leichter from using an apparatus resembling that used by Levy in his vaudeville act. By a decision handed down on February 28, by Judge Ward of the United States Circuit Court of New York, the injunction is vacated and Leichter is now free to fill whatever dates he may secure. Judge Ward, in his decision, says: "The defendant no doubt uses means very like those used by the complainant, but the patent is not for the means, nor for a machine, manufacture or composition of matter; on the contrary, it is for the method of projecting pictures gradually on a screen, by letting the rays of light through a transparent medium, as a light-excluding coating is removed. I doubt whether this effect of light is patentable, or whether the personal act of an artist which neither makes nor transforms anything tangible, is patentable."

Mr. Leichter states that he now has a greatly improved apparatus, and is also working on a device that will revolutionize the method of bulleting election returns. It may also be used for advertising purposes.

GRACIE ENNETT HAS OPERATION.

Gracie Emmett, who has been suffering for some time from a serious throat affection, was taken to the Charlestown Hospital, Cambridge, Mass., on Feb. 23. The doctors found that only an immediate operation would save her life, as she was slowly choking to death. The operation took place at one o'clock in the morning, and at two o'clock the physicians were able to announce that their work had been successful and they hope she will be able to resume her work in about four weeks. A friend of Miss Emmett has written The Mirror stating that the comedienne would be delighted to while away her time in the hospital by reading letters from her friends. Any one that has spent any time in an hospital knows what it means to receive cherry letters, and Miss Emmett's friends in the profession will no doubt avail themselves of this opportunity to help her on the road to recovery. Mail should be addressed to Gracie Emmett Doran, Charlestown Hospital, Cambridge, Mass.

MARIE DUMAS ARRIVES.

Marie Dumas, a grandniece of Alexander Dumas, arrived in New York last week and immediately began negotiations looking toward her appearance in vaudeville. She has secured a sketch by Charles Horwitz, called January the First, in which she will play the part of a cashier in a restaurant. She speaks English, but with a decided French accent, but as her part is in character that will help rather than hinder her. In France Miss Dumas has played leading roles in many big productions.

HELEN M. WILCOX REIGNS.

Helen Mar Wilcox, who has been associated with Julius Steger in The Fifth Commandment for the past fifty-seven weeks, has resigned from the cast, owing to the illness of her husband, William H. Paacre, who is suffering from a severe attack of rheumatism. She will devote herself to the task of nursing him, and hopes that good care and attention will restore his health.

THE KEITH AND PROCTOR THEATRES.

Benjamin Chapin, Nat M. Will, Eva Tangany, and Joe Welch Prominent in Good Bills.

Fifth Avenue.

Splendid business ruled at this house, which has benefited greatly by the change of policy at the Union Square and Twenty-third Street. One of the great successes of the season was scored by Benjamin Chapin in his impersonation of Lincoln in At the White House. The play was watched with eager interest, and at its close the curtain had to be raised six or seven times, as the audience seemed anxious to get another glimpse at the living picture of the great statesman. Mr. Chapin has arranged a series of very artistic poses for these curtain calls that are very effective. The turn of Nat M. Will kept the house in roars. Most of his material is excellent, and his song on the Elks is good for a dozen encores and a speech. Eugene Fougere, unacquainted by her experiences in the West, bowed up serenely and sang several French songs that seemed to please those that understood them. She also added a few of the latest English popular songs, and these of course met with much favor owing to the singer's eccentric method. She wore several hats that were startling specimens of millinery. Horace Goldin and Jeanne Franchot were immensely successful in their diverting and sensational necromancy. The Camille Trio bumped each other all over the stage and won many laughs. Charles Gayser and Ida Crisp put plenty of ginger into their act and used Charles F. Seman's No. 11 "Joke with good results. Hawthorne and Hurt were amusing, and McCrea and Poole gave an excellent exhibition of sharpshooting. New motion pictures closed the bill as usual.

Fifty-eighth Street.

Joe Welch never enjoyed a greater success than he did last week in the sketch, At Ellis Island, in which he gives an extremely natural and carefully studied portrayal of an Italian in border. There are several moments at the close of the little play in which Mr. Welch touches a note of genuine pathos and moved his audience to the verge of tears. The act is a neatly constructed bit of drama, and will serve to lift Mr. Welch into a much higher place than he has heretofore occupied. His clumsy description of the turn done by Eva Tangany brought down the house. Everybody was more than pleased to extend a hearty welcome to James Thornton, the inimitable monologist, who never was in better form in his life. As a climax to his remarks he revived the first song he ever wrote, "The Irish Jubilee," and it made as big a hit as it did twenty years ago. Fred Ray, assisted by Lew Benton and Constance Windom, was immensely amusing in his Roman travesty. Katie Rooney offered her diverting specialty and was rewarded with applause and recalls. Al H. Weston and Irene Young were quite pleasing in The Gadding Gossamers. The Madcaps opened the bill with their rollicking dancing turn, and the Schiller Troupe and the pictures brought it to a happy conclusion. New acts by E. F. Hawley, Frances Haight and company, and The Gainsboro Girl are reviewed elsewhere.

125th Street.

Some of the largest houses of the season were present during last week, it having been announced that Eva Tangany and Gertrude Hoffman would be the rival headliners. Miss Hoffman withdrew from the bill on Monday, and her place was taken by Henry Clive, the polished magician, who gave a good account of himself. Miss Tangany was more than usually effervescent and added several new eccentric bits to her already very popular specialty. She was overwhelmed with applause and had to make countless bows. Charles Vance, whose methods are exactly opposite those of Miss Tangany, had her own following, and there were many who expressed a preference for her quiet but effective manner of singing. Emma Francis and her Arabs whirled about the stage in lively style and their work was well liked. Dolan and Lenhart were amusing in Taking Chances. Avery and Hart sang genuine colored songs in happy fashion, and Armstrong and Clark rendered their own compositions most acceptably. "That's Music to Me" being especially good. The bill was completed by the Tourbillon Troupe and the pictures.

COLONIAL.

George Evans, Mason and Keeler, Felix and Calve, and Hal Merritt Make Hits.

Percy G. Williams maintains the high standard of his bills week after week, and the result is a constant stream of dollars into the box-office. A notable feature of last week's programme was the return to their home city of Homer B. Mason and Marguerite Keeler, who again scored tremendously in Porter Emerson Browne's funny sketch, A Hero. During his long tour on the road Mr. Mason has added many little touches that make the act even better than before. Miss Keeler is as attractive as ever, and her beauty helps to make the skit a success. George Evans enjoyed his usual ovation and organized his saengerfest with the usual happy results. Hal Merritt was on rather early, but that fact did not prevent him from making a decidedly favorable impression with his monologue, imitations and cartoons. He has a blithe, chipper manner that helps his act greatly. Felix and Calve were one of the big hits of the week, and the audience was loth to let them go. These two big acts, A Night in an English Music Hall and The Stunning Grenadiers, made their customary successes. Rosie Lloyd continued to sing her songs, the best one being an American song called "Moonlight on the Prairie." The programme also included Jean Clermont's animals, Morris and Morris, and the vitagraph pictures.

ALHAMBRA.

Jessie Millward, Walter C. Kelly, Ella Snyder, Military Octette and Others.

The patrons of the Alhambra were treated to a genuine bit of dramatic work in the presentation of The Queen's Messenger, by Jessie Millward, who was ably supported by Brandon Hurst. Walter C. Kelly in his delineations of eccentric court-room types created an uproar with every line of his monologue. The Military Octette and the Girl with the Baton aroused much enthusiasm. The Josetti Troupe did many astonishing and novel things in the acrobatic line and won enthusiastic approval. As most of the Harlem people have at one time or another faced the servant-girl problem, the act of Mr. and Mrs. Allison evoked shouts and screams. Ward and Curran were rivals of Mr. Kelly in the court-room line of business, and won their share of the honors. Hilbert and Warren, very clever dancers, the Gaudschmidt, excellent gymnasts, the pictures, and Ella Snyder and company, whose act is reviewed in another column, were also in the bill. Mr. Kelly retired from the bill on Wednesday, his place being filled by Bobby North, whose Hebrew specialty made a big hit.

MRS. GLENROY IN A SKETCH.

Mrs. James Richmond Glenroy has returned to vaudeville in partnership with Charles E. Bunnell, appearing in the comedietta, Married Life, by Edgar Selden. It was played one evening last week at the Novelty Theatre, Brooklyn, and met with such a flattering reception that an excellent route is being booked.

SEVILLE MANDEVILLE.



Photo Bushnell, San Francisco, Cal.

Above is a picture of Seville Mandeville, the young actress from the West who recently arrived in New York for the purpose of completing negotiations for her debut in the Eastern theatres. Miss Mandeville has been before the public since her early childhood. From her first appearance she was billed as "the world's greatest child comedienne and tragedienne." Having a remarkably receptive and impressionable mind, she absorbed a keen knowledge of the stage from books and teachers, and having an equal fancy for comedy and tragedy, has been extremely successful in giving expression to all forms of emotion known to the drama. Her greatest success was scored on the Orpheum Circuit with Cardinal Wolsey's soliloquy and the church scene from Leah. She was also starred in The Fatal Wedding and Little Lord Fauntleroy and won special favors as the Little Mother in the first named play. For the past few seasons she has played a wide range of parts in stock companies and vaudeville. Her best work has been done in the portrayal of characters that require unusual skill for their proper delineation. An idea of her versatility may be gained from the fact that in vaudeville she has given selections from Romeo and Juliet, playing both characters equally well; Leah, the Fornabian, and other well-known plays. Her rendition of the famous Cardinal Wolsey speech has been highly praised. During her Western vaudeville experience she has always been heavily featured as a headliner. In addition to her talent as an actress, Miss Mandeville is a linguist of no mean ability, speaking French and English fluently. She is a girl of great magnetism and charming personality and, best of all, has not allowed the many kind things that have been said about her work to influence her bearing in the slightest degree. She is a type of the unaffected, ambitious American girl that believes that success is only to be gained by hard and constant work.

PASTOR'S.

Donovan and Arnold Head a Comedy Bill That Includes Many Novelties.

Novelty was again the watchword here last week, and Mr. Pastor delighted his patrons by giving them a treat in the shape of several new acts. Some of them were better than others, but they were all welcome, as novelty in any form is always acceptable. Mr. Pastor is to be congratulated on his generosity to performers who are anxious to show new acts, as they have little chance at any of the other houses. The topbills were James B. Donovan and Rosa Arnold, who scored a big hit with a revised version of their comedy act. Mr. Donovan's remarks are always good for plenty of laughs, and his new dialogue with his partner is well arranged. Miss Arnold made a pretty picture in her new and up to date gowns. Helen Trux was an added attraction, and pleased mightily with several songs and a small whistling solo. She accompanied herself at the piano in several of her selections, and her popularity increased with each song. She has an engaging personality, and this, together with several changes of costume, helped to make the act a success. Dawson and Whitfield won a full share of the honors. The comedienne of the team has a fine control of his facial muscles, and a sense of humor that helps him to make a solid hit. He sings a comic song with rare emotion and uses lots of original business. Others who appeared were Le Favor Brothers, Sheldon and Wilson, Courtney and Dunn and Sam Drane and Brother. The new acts, which are reviewed elsewhere, were offered by Billy Link and Company, Potter and Hartwell, Gorman and Cushman, Westman and Wren, and Ed. and Carrie Jordan.

MARIE LLOYD SAILS AWAY.

Marie Lloyd, after a successful season of several months in the United States, sailed for England on Wednesday last on the Adriatic. In spite of the severe storm dooms of Miss Lloyd's friends gathered at the pier to say good-bye, and they made a very noisy demonstration as the vessel steamed down the river. The comedienne's stateroom was filled with flowers, candy, books and other presents, and everything possible was done to make the leave-taking memorable. When the "all-shore" signal was given Miss Lloyd kissed everybody, and in spite of her exuberant spirits seemed to be struggling to keep back a few tears. The few days previous to her departure were busy ones for Miss Lloyd, as she was kept on the go attending breakfasts, luncheons, dinners and suppers given by her admirers. Sunday, Feb. 23, was a very strenuous day with Miss Lloyd. In addition to her two regular performances at the Alhambra, she sang also at the Green Room Club benefit at the New York Theatre, and also appeared at Ted D. Marks' concert at the American as a special compliment to Mr. Marks, who booked her for her first American engagement many years ago. Mr. Marks presented her with a handsome gold bracelet set with fifteen amethysts. Miss Lloyd thanked Mr. Marks by kissing him in full view of the audience.

DIRECTORS ELECTED.

At the last regular meeting of the White Hats, held on Tuesday, Feb. 25, the following Board of Directors was elected: George Evans, Bert Leslie, George Abel, Joseph Callahan, Tim Crogan, James E. Dolan, George Felix, William Gould, Frank Herbert, George R. Lawlor, Joseph Madden, Harry C. Stanley, Junie McCree, Ben Shields, Ed Bondell, Will J. Cooke, George Delmore, Major Doyle, Jack Gardner, James Harrigan, Edwin Keogh, Walter Le Roy, Mark Murphy, Charles J. Stine. These men will hold office until the annual election in June and will exercise a general supervision over the order.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

LILLIAN HALE & CO.

PRESENTING "THE PHANTOM RIVAL" WRITTEN BY

SAGER DEAN

An original high-class farcical playlet with a complete and intricate plot in 15 minutes with a burlesque meta-dramatic finish played by people whose years of dramatic experience enable them to get their laughs by legitimate acting. There are no gags in this act, and we do not resort to buffoonery.

Mr. Edw. Mozart said Nov. 5, 1907, when this act was practically new: "I have played a few of the dramatic headliners, and must say that Lillian Hale and Sager Dean can hold their own with any of them; they are both finished artists. 'The Phantom Rival' is a great laughing act."

Engaged by Mr. Chris. G. Brown for Spring and Summer Season over Sullivan-Cassidy Circuit, opening April 27th, at Bijou Theatre, Winnipeg, Man., Can.

A Gentle Reminder—"The Phantom Rival" is fully protected.

CHAPIN & HAYWOOD, Attorneys, 75 William Street, New York City.

"The sort of Entertainment that Advances Vaudeville."

PRESENTING
GEORGE
ARLISS'
FARCE

March 1.—ORPHEUM,
Kansas City, Mo.



"IT'S
UP
TO
YOU,
WILLIAM"

March 8.—MAJESTIC,
Des Moines, Iowa.

UNA CLAYTON and COMPANY IN VAUDEVILLE

Fall River, Mass., this week.

Direction, M. S. BENTHAM.

"THE MAN'S THE THING"

BY
CECIL DE MILLE

Playing Keith-Proctor Circuits

Carlyle Moore

JACK IN THE BOX

CANDY KID

BAILEY and AUSTIN

Principal Comedians, TOP O' TH' WORLD CO.

Lyric Theatre, Philadelphia, two weeks more.

JOE, BUSTER, and
MYRA, JINGLES LOUISE

KEATON

Rolling East upon a tidal wave of popularity
and the kindly approval of the Press.

THE BIG STEAM
ROLLING KIDS
Week of March 2, then Salt
Lake City.

WILL M. CRESSY & BLANCHE DAYNE

STILL Starring in the Shubert production of

The Village Lawyer

GARDEN THEATRE

NEW YORK

MARVIN
LEE

Notice to Performers, Producers, and other Particular Persons
There is but one kind of act that secures preferred booking and that is the BEST. If you can't book the better (or best) time, your act or show needs a good "twinkle" (new songs, parodies, etc.) Doctor (of such ailments) MARVIN LEE writes to order to suit any specific act or situation. Songs, Parodies, Orchestration, Incidental Music, etc. quickly and satisfactorily and saves your money, too. Are you forget better have "Dr. Lee" prescribe for your act at once. Address
MARVIN LEE, 52 "D" Lincoln Ave., Chicago, Ill.

IDALENE COTTON—and—NICK LONG

IN VAUDEVILLE—Presenting their latest artistic success.

"MY WIFE'S DIAMONDS"

By Edgar Allan Woolf.

ARTHUR CRANE

IN VAUDEVILLE

Address MIRROR.

HARRY BRAHAM

Now on Western Tour

Address 208 American Bank Building, Pacific Coast Amusement Co., Seattle, Washington.

W. H. Murphy and Blanche Nichols

"The act I think I like better than anything else in vaudeville."

—ALAN DALE in *The American*, Oct. 6.

WILLIAM DEHLMAN AND CO.

Presenting Jean Barrymore's Military Playlet.

"THE LIEUTENANT AND THE GIRL"

IN VAUDEVILLE.

Address MIRROR.

Nan Engleton Busy in Vaudeville



Ashton Stevens writes:

"At first I said, 'No, it will not do at all.' But Chapin won and kept on winning."

"He was unafraid, yet he was humble. He displayed dignity, yet also he displayed the huge boots, the old shawl, the homeliness of feature and action, the unfilled humor of the most vivid of all characters in American history. And—I say it modestly—he got something of that great tenderness which was Lincoln's."

"Benjamin Chapin's 'Lincoln' is the finest, the most uplifting thing that vaudeville has known in many a year. It reaches the people—the thousands who are at bottom the heart of the nation. It lifts them above the sweat of the shop-stick, above the blige of coon songs, above the always, always vulgarity. It brings them to school. And the man who can do that in a vaudeville house is no less worthy than the man who can do it in a Greek theatre."

McMahon and Chappelle AND THEIR Pullman Porter Maids

Colonial Theatre

March 2nd

Orpheum, Brooklyn, Mar. 9.

Alhambra, N. Y., Mar. 16.

Seville Mandeville

"The World's Greatest Child Comedienne and Tragedienne"

A big success in Western Stock and Vaudeville Now in the East. Address DRAMATIC MIRROR

The Ventriloquist with a production.

ED. F. REYNARD

Time all filled. Keith and Proctor Circuit.

W. C. FIELDS

Eccentric Juggler

MR. and MRS. GENE HUGHES in "Suppressing the Press"

BOOKED SOLID.

Touring America!

HOWARD THURSTON

KELLAR and THURSTON

PRESENTING THE
Biggest Magical Performance on Earth

MAJOR LEAGUE PLAYERS

GEORGE FELIX AND LYDIA BARRY

Batting over five hundred every day—
Ask "The Boy Next Door."

THE AUTHOR-COMEDIAN IN

VAUDEVILLE

JAS. B.

RICE



RICE

JAS. B.

THE COMEDIAN-AUTHOR IN
VAUDEVILLE MIRROR.

CHAS. (TWO) ALICE

SHRODES

En route McMahon's Watermelon Girls.

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," "Mr. and Mrs. Gene Hughes" (\$1,000 prize sketch). Lewis McGee's "Wally Jones' Skoop," "Devlin & Elwood's 'The Girl From Yonkers,'" and more than fifty other SUCCESSFULS.

Address 111 Fifth St., N. E., Washington, D. C.

KELLY AND KENT

Orpheum Road Show

Taylor
Holmes

(Even his swearing is art.—*Drewer Republican*.)

Charles Horwitz

Sketches from the pen of Horwitz are the
Comedy Gems of Vaudeville.

Author of "College Days," "Mrs. Murphy's Second
Husband," and over One Hundred Hits. Address
CHARLES HORWITZ
Care Mark Stern Building, 100-104 W. 24th St., New York

1 SKETCHES For Vande-
ville Work.

Generally have one or two on hand.
M. H. LINDMAN, P. O. Box 164, Brooklyn, N. Y.

MUSIC PUBLISHERS.

**DON'T WAIT UNTIL
THE WINTER
DAYS ARE
OVER**

TO SING IT. NOW'S THE TIME.

PUBLISHED BY

LEO FEIST

134 W. 37th Street, - New York

**I WOULD
STILL
LOVE YOU**

CLARA MORTON'S

Song Hit in

THE BIG STICK

**Suitable for Boy or Girl
Single or Double Acts**

ENCORE COMEDY VERSES.

FRANCIS DAY & HUNTER

New York 15 West 30th St. New York

LILLIAN HALE'S SKETCH.

SAD NEWS FOR THE "FREAKS."

NEW STYLE OF CONCERT.

MAGGIE CLINE IMPROVING.

DENMAN THOMPSON BUYS SKETCH.

VADEVILLE JOTTINGS

A good musical stock company is wanted by Frank Rich, New Crawford Theatre, El Paso, Texas.

Arthur C. Alston, 110 West Thirty-fourth Street, wants to hear from theatres open for a stock company to continue eight weeks or longer, starting late in March or early in April.

M. Stein's make-up, celebrated throughout the world can be purchased everywhere.

AVAILABLE NOW FOR STOCK

Address MRS. JAMES A. HERNE, Herne Oaks, Southampton, L. I.

King 20-22; good performances and business. Kathryn Osterman in The Girl Who Looks Like Me 20-24; good co. and business. The Honeycreepers 27-30. Gillian Mortimer in Sunset in Arizona 1-4.—GUY W.

(Davis-Churchill Circuit): Ridgely and Harris, Murray and Leland, Senator Frank Bell, O'Shea, Burnett Trio, the Comedely Comedy co., and motion pictures composed a good bill and drew well week of 24. The comedians Gieba (Rise and Lemon), Mankin, the Frog and the Quail and Boyd, Rachael May Clark and co., and Leland Burnett took of 2.

ANN ARBOR—WHITNEY (Ambrose Abbott, mgr.): Texas Feb. 21. The new fair business. Jane Corcoran in A Bell's House 25, good to hit. Michigan 26-32, motion 28, made for bill with six

29. Lena Rivers 2.

BENTON HARRIS.—THE BRIDGE (W. J. Donnelly, mng.). Sullivan Stock ex. good business. Glimmered Man 9; good house. Sympath. hypnotist. 10, 11 to crowded houses. Wilton Lackaye 12. The Redman 18; excellent to good house. Week 17 Billie. Gladys 20. Coe's Daughter 24. High School Minstrels (local) 25. Local 26. K. O. rya Osterman in The Girl Who Looks Like Me 27. College Widow 1.

JACKSON.—ATHENAUM (H. J. Foster, mgr.). Robert Taylor Stock ex. Feb. 17-22 pleased fair business. 23-24. JOJOU (W. R. Butterfield, mng.). Will Marshall, res. mch. 1-10. Circus, Tonne and Daniel, La Toona. William's Temple 17-22; packed houses nightly; excellent bill. Jolly and Wild, Terry and Elmer, Baker and Gormley. Wingham 24.

LANSING.—RAID'S OPERA HOUSE (F. J. Whanna, mgr.): The Rajah of Rhong 20; 21; 22; 23; ex. and returns. The Beauty Doctor 22; fair ex. and business. Wilton Lackaye in The Bandman 24. Victor Fox & Blanche Walsh in The Kreutzer Sonata 27. —MASON.

H. F. Jordan, mng.): Walter Fane Stock co. Feb. 7-22; ordinary. to good business. Red Hill 22 1/2

19-
 20, Devil's Auction & Little Pros-
 21, 11, 12 to capacity.
 22-
 23-
 24-
 25-
 26-
 27-
 28-
 29-
 30-
 31-
 32-
 33-
 34-
 35-
 36-
 37-
 38-
 39-
 40-
 41-
 42-
 43-
 44-
 45-
 46-
 47-
 48-
 49-
 50-
 51-
 52-
 53-
 54-
 55-
 56-
 57-
 58-
 59-
 60-
 61-
 62-
 63-
 64-
 65-
 66-
 67-
 68-
 69-
 70-
 71-
 72-
 73-
 74-
 75-
 76-
 77-
 78-
 79-
 80-
 81-
 82-
 83-
 84-
 85-
 86-
 87-
 88-
 89-
 90-
 91-
 92-
 93-
 94-
 95-
 96-
 97-
 98-
 99-
 100-
 101-
 102-
 103-
 104-
 105-
 106-
 107-
 108-
 109-
 110-
 111-
 112-
 113-
 114-
 115-
 116-
 117-
 118-
 119-
 120-
 121-
 122-
 123-
 124-
 125-
 126-
 127-
 128-
 129-
 130-
 131-
 132-
 133-
 134-
 135-
 136-
 137-
 138-
 139-
 140-
 141-
 142-
 143-
 144-
 145-
 146-
 147-
 148-
 149-
 150-
 151-
 152-
 153-
 154-
 155-
 156-
 157-
 158-
 159-
 160-
 161-
 162-
 163-
 164-
 165-
 166-
 167-
 168-
 169-
 170-
 171-
 172-
 173-
 174-
 175-
 176-
 177-
 178-
 179-
 180-
 181-
 182-
 183-
 184-
 185-
 186-
 187-
 188-
 189-
 190-
 191-
 192-
 193-
 194-
 195-
 196-
 197-
 198-
 199-
 200-
 201-
 202-
 203-
 204-
 205-
 206-
 207-
 208-
 209-
 210-
 211-
 212-
 213-
 214-
 215-
 216-
 217-
 218-
 219-
 220-
 221-
 222-
 223-
 224-
 225-
 226-
 227-
 228-
 229-
 230-
 231-
 232-
 233-
 234-
 235-
 236-
 237-
 238-
 239-
 240-
 241-
 242-
 243-
 244-
 245-
 246-
 247-
 248-
 249-
 250-
 251-
 252-
 253-
 254-
 255-
 256-
 257-
 258-
 259-
 260-
 261-
 262-
 263-
 264-
 265-
 266-
 267-
 268-
 269-
 270-
 271-
 272-
 273-
 274-
 275-
 276-
 277-
 278-
 279-
 280-
 281-
 282-
 283-
 284-
 285-
 286-
 287-
 288-
 289-
 290-
 291-
 292-
 293-
 294-
 295-
 296-
 297-
 298-
 299-
 300-
 301-
 302-
 303-
 304-
 305-
 306-
 307-
 308-
 309-
 310-
 311-
 312-
 313-
 314-
 315-
 316-
 317-
 318-
 319-
 320-
 321-
 322-
 323-
 324-
 325-
 326-
 327-
 328-
 329-
 330-
 331-
 332-
 333-
 334-
 335-
 336-
 337-
 338-
 339-
 340-
 341-
 342-
 343-
 344-
 345-
 346-
 347-
 348-
 349-
 350-
 351-
 352-
 353-
 354-
 355-
 356-
 357-
 358-
 359-
 360-
 361-
 362-
 363-
 364-
 365-
 366-
 367-
 368-
 369-
 370-
 371-
 372-
 373-
 374-
 375-
 376-
 377-
 378-
 379-
 380-
 381-
 382-
 383-
 384-
 385-
 386-
 387-
 388-
 389-
 390-
 391-
 392-
 393-
 394-
 395-
 396-
 397-
 398-
 399-
 400-
 401-
 402-
 403-
 404-
 405-
 406-
 407-
 408-
 409-
 410-
 411-
 412-
 413-
 414-
 415-
 416-
 417-
 418-
 419-
 420-
 421-
 422-
 423-
 424-
 425-
 426-
 427-
 428-
 429-
 430-
 431-
 432-
 433-
 434-

WINGONA.—OPERA HOUSE (O. M. Burlingame.

FAIRBANKS OPERA HOUSE (L. H. Dobbie, manager); *Damen Minstrel co.*, 11. H. Dobbie, Jr. business. Strong's Players cannot call place -59. A Woman of Mystery 3. Ole Olsen 5. The

March 11. The Hymenite 12. Lillian Russell in
March 14. Black Pearl 20. *James*

April 1. John Decker in Mr. Wisn's. **JACKSON - CENTURY** (Kerlich Brothers and Company, Inc., 18 C. E. Kerlich, mgr.): Easter Town Feb. 18 played two and lost; Nat. Good-nights in The Entertainer 20; S. R. O.; played in The World's Best Friends 22; two light houses, When Kismet and Was in Flower 27. Blanche Walsh 4, Isabel King 9, McIntyre and Heath 10. Hattie Williams

WATCHDOG - BAKER GRAND (Kerlich Brothers and Company, Inc., 18 C. E. Kerlich, mgr.):

burn's Barlow Minstrels 25.

MISSOURI.

the Place and the Girl Feb. 20; excellent to business. Human Nature

EDALIA—THEATRE (George F. Gaudert)

Thorns and Orange Blossoms Feb. 28; fair.

my June 4. The Texas Ranger 5.—WOOD'S good, to fair business. The Heart of Maryland be the next attraction, date not announced.

to good business. Outney Adams Sawyer 28;
The Edward G. Sawyer Co.

the Place and the Girl 21: excellent, to good

Leading Man

BOWLING GREEN.—CHIDESTER (T. F. Couch, mgr.): The Rajah of Bhong Feb. 28. U. T. C. I.

HAZLETON, GRAND (George Albert Haley mar.): The Adam Good co. closed a week of splendid good business Feb. 22. Plays last half of week: A Texas Ranger, The Great Detective, Handicapped, The Diviners, The Rivals, The Rivals, The Rivals, Daughter, and The Wayward Son. The Flaming Arrow 25 pleased fair house. W. A. Whitecar in A. Old Sweetheart of Mine 27. The American Village 28. One Day in June 3. Bennett-Moulton co. 9-14. — **FAMILY** (Kendall) and Hersker, propa.; Harry Hersker, mr. mar.): Wed 24 Kennard Brothers, the Everett, Harry La Harz, Wark, Wedgane and Wedgane; fair bill; La Harz ate business.

Marie Laurens, H. V. Fitzgerald, Maudslayi Bachelors, Gilmour and La Tour, and J. G. Gearhart 24-25

POTTSVILLE.—ACADEMY (M. Ed. 1899)

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Oren Hooper

5% INDIAN With a Voice

In Blanche Bates' Girl of the Golden West Co.

**LEIGH DELACY**Direction WALTER WOODS,
39 Court Street, Boston, Mass.**Isadore Martin** Soubrette
and Ingenue
Charles Schofield Comedian
Lafayette Stock Co., Detroit, Mich.**George Alison**

Leading Man, Winnipeg Theatre, Winnipeg, Canada.

ETHEL TUCKER-WHIT BRANDON

FEATURED

LEADING MAN

DIRECTOR

WITH

Girton Stock Company

DONALD-BELL CO.

Thirti-second week

Invites offers for next season.

Address: Savoy Theatre, Tacoma, Wash.

JUSTINA WAYNEas MOLLY RANDOLPH with
THE LIGHTNING CONDUCTOR

Management E. A. WEIL.

DIGBY BELL "SHORE ACRES" COMPANY**SEDLEY BROWN**

Dramatic Director

AT LIBERTY 1415 Catalina St., Los Angeles, Cal.

HENRY CROSBY=MABEL DILLINGHAM

HEAVIES

INGENUES

Invite Offers for Next Season. Joint Engagement Only

Kirk Brown Co., New Bedford, Mass., March 2-7; Brockton, Mass., March 9-14.

AL LAWRENCE

Principal Comedian with Grace Cameron Opera Co.

TRITE TIPS—"Where there's a will, there's a way"—for lawyers to make money.—"Bunk."

Season 1908-9, Starring in New Comedy.

Management C. HERBERT KERR

BEULAH POYNTER

Management BURT & NICOLAI

1441 Broadway

Direction BURTON NIXON.

Season 1907—"LENA RIVERS"

Special Matinee of Rose's

"A DOLL'S HOUSE"

MR. KIRK BROWNand his excellent Co., presenting perfect productions of
THE CHRISTIAN, THE ETERNAL CITY, OTHELLO, RAFFLES, THE AMATEUR CRACKSMAN,
THE SIGN OF THE CROSS, BY RIGHT OF SWORD.

Management J. T. MAGAULEY.

James Richmond Glenroy
IN VAUDEVILLE

Address 5305 13th Ave., Brooklyn, N. Y.

Mr. Del S. Lawrence

Supported by an Excellent Company of Artists—High Class Productions Only.

Management J. M. SANDUSKY Permanently Located ALISKY THEATRE, SACRAMENTO, CAL.

Thos. M. Reynolds AND Emma Salvatore

Management STAIR & NICOLAI

6th Season—"HIS LAST DOLLAR" CO.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

HELEN RAY

An Emotional Ingenue

"There's the first decent remark you've made in a week."—Dix.

Miss Helen Ray, who plays the role of Helen Chester, is charming.—"Boston Herald," Oct. 20th.

Miss Helen Ray, who plays Helen Chester, gives a very spontaneous interpretation of the role.—"Boston Post," Oct. 20th.

Helen Chester, the heroine, was excellently played by Miss Helen Ray.—"Boston Daily Advertiser," Oct. 20th.

Helen Ray in the role of Helen Chester, won every heart at last evening's performance.—"Boston American," Oct. 20th.

The part of Helen Chester fell to Miss Helen Ray and she kept her the dainty Helen Chester of the book.—"Boston Transcript," Oct. 20th.

Nothing to say—"captin' only mebbe"—that we're working again.

HOMER MILES

The Comedian Worth While

Mr. Homer Miles acts the part of Joe Dentry in a refreshingly natural manner.—"Boston Herald," Oct. 20.

Homer Miles was the Joe Dentry of the book, and he only made his part a character.—"Boston Transcript," Oct. 20th.

Last, but decidedly not least, there was Joe Dentry, interpreted ably by Homer Miles; his acting was strong; he did not degrade comedy to the level of burlesque, and he was capable of handling serious scenes as well as amusing ones. . . . To Mr. Miles belong the honors of the piece, a fact which the audience was quick to appreciate.—"Boston Herald," Oct. 20th.

TED V. ARMOND

COMEDIAN

"JOEL SLOCUM" in "LENA RIVERS"

Seasons 1908-7-6-5

Supporting BEULAH POYNTER

Management BURT & NICOLAI 1441 Broadway.

WILLIAM NORTONHarlem Opera House Stock
New York City

AUTHOR : SWS : COMEDIAN

STARRING NOW : SWS : BOY DETECTIVE

Henry C. Mortimer

LEADING MAN

OAKLAND, CAL.

In **SEE STOPS TO CONQUER**—The laurels of the evening were easily Henry C. Mortimer's. As young Marlow, alternately faithful lover and gay young blade, this popular young actor repeated his signal "Hearstian" success. He played Marlow with a class distinction rare in stock work. One of the most noteworthy attributes of his success is his fastidious attention to matters of detail.—"Olive," Oakland, Dec. 16th, 1907.

**Awfully Busy**

But still disengaged

JAMES A. BLISS (Somewhat Stout)

139 W. 47th Street.

Dorothy Grey

Dorothy Grey's Pansy, the Indian girl, is one of the most finished pieces of acting seen in a long time at the Empire. In the final scene she is especially strong.—ARTHUR A. GREENE, Portland Oregonian, Feb. 10, 1908.

Not often is there a star at the Empire, but there is one this week. Dorothy Grey achieves this distinction by her acting of Pansy, an Indian girl. Miss Grey idealizes the Indian character, she makes a charming picture and not only that, plays the role admirably.—JOHN W. KELLY, Evening Telegram, Portland, Ore., Feb. 10, 1908.

**J. PALMER COLLINS**

In "THE BONNIE BRIER BUSH." SHIPMAN & COLVIN, Mgrs.

It would scarcely be possible to find a more correct and intensely real exponent of Lachlan Campbell than J. Palmer Collins.—"Winnipeg Free Press," Feb. 24, 1908.

Address "Green Room Club."

AITKEN, SPOTTISWOODE

Engaged. Baker Theatre, Rochester, N. Y.

ALLEN, JOSEPH

Light Comedian. Stage Mgr. Engaged. Minn.

AUGUST, EDWIN

With Digby Bell. M'at Sun S. and Leo Shubert.

BRANDON, ETHEL

With The Man of the Hour. On tour.

CARHART, JAMES L.

Address 125 West 57th St., N. Y.

COGHLAN, ROSE

Address Minn.

ELWYN, DAVID

With Wm. H. Turner. Mgmt. Chas. E. Hanny.

GERBER, ESTHER

With Mildred Holland. On tour.

HADLEY, HELAINE

At Liberty.

HOWARD, ROBERT

Juvenile. Engaged.

HUNTINGTON, CHARLOTTE

At Liberty. Minn. office.

JACKSON, BELLE

Majority Stock. Lincoln, Neb.

KELLY, ALLAN

"The Small Character Man." At Liberty. Minn.

MADDERN, W. J.

Leading Man—High Baritone—"Candy Kid" Co.

MERRITT, GRACE

Starring in When Knighthood Was in Flower.

MULDENER, LOUISE

Mrs. Carroll: Miss Page, in Opus at Vassar Co.

NOWELL, WEDGWOOD

Supporting Mr. Wm. Farnham. Lickler & Co., Mgr.

RILEY, J. H.

Address care M. Verden, Pinner, Middlesex, England.

SEAY, CHARLES M.

Actor's Society, N. Y. City.

STURGIS, GRANVILLE F.

Dramatist. Plays on hand, 125 Noble St., N.Y., N. Y.

TRADER, GEORGE HENRY

Permanent address, Actor's Society of America.

WARD, CARRIE CLARK

Auditorium Theatre, Los Angeles. At Liberty, March 8.

WHITE, THURLOW

Heavies. Address Minn.

Alice Kauser
PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York

HENRY H. WOOD
LIVING OFFER—CHAMBERLAIN
Address DRAMATIC MIRROR
KELLY E. DAVIDSON**SADIE CONNOLLY**

Single, Character Irish "Candy Kid" Co.

Engaged, Chas. E. Hanny. 1275 Third Ave., N. Y.

Walter H. Cluxton

AT LIBERTY. 227 West 45th St., N. Y.

MR. MORTIMER DELANO

Playwriter, 104 West 125th St., New York

Miss Marbury, Gen'l Agent, Empire Theatre Bldg., New York. Mr. Herbert Delaney, London Representative, Warwick Mansions, Group Inn.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.
— Founded in 1884 —

American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW BRONSON HOWARD
BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's Empire Theatre and Companies.

Next Class of the Academy Opens April 3
For Catalogue and Information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York.

The National Conservatory of Dramatic Art

ELOCUTION AND ORATORY

OPEN THE YEAR ROUND. Under the Direction of
F. F. MACKAY
Special Teachers' Course, Saturday Mornings
Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS. 19-25 W. 44th St. near Fifth Ave., New York, N. Y.

ALVIENE DRAMATIC SCHOOL OF STAGE ARTS, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a large faculty of eminent instructors.

GRAND OPERA HOUSE, 263 to 269 8th Ave., cor. 23rd St., Entrance 200 8th Ave.
SPECIAL TERMS Open Jan. 6th and 13th, 1908.

PUBLIC PERFORMANCES

All graduate students are assured New York appearances and engagements.

SPECIAL COURSE IN THEATRICAL DANCING. Largest School, Largest Patronage, Largest Equipped Stage in N.Y. Illustrated Booklet, How Three Thousand Students Have Succeeded, mailed free upon application.

The American School of PLAYWRITING

SEVENTH YEAR
BY MAIL MONTHLY PAYMENTS

When this school was established, the first of the kind in the world, there was a universal derision of the idea that the art of playwriting could be taught. It was something that could not be learned, but had to be "born in you." Of course no art was ever born in any human being. If you think otherwise you are hardly a student of the twentieth century, with its new ideas and opportunities. Of course any art that is an art can be taught if the teacher understands it and knows the method and will make the self-evident to teach. All teaching is self-evident. This school has a method of its own, and it takes the trouble to teach. Its doors are not closed and the course cannot be found in any book. Successful students: Thomas Dixon, with "THE CLAYMAN"; Benjamin Chapin, with "LINCOLN"; A. C. Cresswell.

Address: W. T. PRICE, 1440 Broadway, New York City
("The Technique of the Drama," by W. T. Price. \$1.50. Sent on order, or this office.)

COSTUMES, ETC. | COSTUMES, ETC.

ANDREW GELLER'S NOVELTY SHOE SHOP, 507 Sixth Avenue, 30th and 31st Sts., New York.

Short Vamp Shoes

FOR STAGE, STREET, AND EVENING, AT MODERATE PRICES.

Eaves Costume Co.

Everything necessary for Professional or Amateur Productions for sale or Rental at lowest prices.

226 West 41st Street
OPPOSITE NEW AMSTERDAM THEATRE
Telephone, 3044 Bryant

MILLER COSTUMER

136 N. 7th Street,
PHILADELPHIA

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, - CHICAGO, ILL.
Telephone—Central 404. Send for Catalogue.

PLUCKER and ANRENS

Successors to CHARLES MYER
Practical Wig Makers

Street Wigs and Toupees Artistically Made
Theatrical Work a Specialty.

26 EAST 20TH STREET, NEW YORK
(4 doors East of Broadway.) Telephone 591 Greenwich.

FRANK HAYDEN COSTUMER

163 West 23d Street, New York
Tel. 711 Chelsea. SOUTHWEST CORNER.

MISS R. COHEN

Formerly 182 E. 70th Street.
Telephone—No. 1639 Columbus.

LIETZ Wigs and Toupees

For Stage and Street Wear Unexcelled
Grease Paint, Face Powder
and Benzoinated Cold Cream

WIGS TO HIRE

Estab. 1877

CHAS. L. LIETZ
39 W. 28th St. New York

JOS. NEMBERGER & CO.

MERCHANT TAILORS
405 Sixth Avenue First Floor

LATEST FASHION AND WINTER
IMPORTATIONS NOW READY
TO GO WITH A SPECIALTY

ANDREWS

Ladies' Gowns Slightly Worn
FURS OF ALL KINDS

Also carry Gentlemen's Second-Hand Clothing.
140 Ninth Street CHICAGO

STANDARD PLAYS

For Stock Companies

We have issued to date in The Wm. Warren Edition
THE REVELS SHE STOPS TO CONQUER
RICHIELEU INDOOR
CAMELLA MARY STUART
AS YOU LIKE IT TWELFTH NIGHT
THE MERCHANT OF VENICE
Price, 15 cents each. Send for a catalogue.

WALTER H. BAKER & Co.
5 Hamilton Place, Boston, Mass.

STENOGRAPHY TYPEWRITING MINIOGRAPHY

Theatrical Copying a Specialty.
Best Work. Lowest Rate.

J. E. HARR, 1205 Broadway (cor. 57th St.), N. Y.

ROUTING and BOOKING

ENGAGEMENTS SECURED.
ED. F. ADAMS & CO.
THEATRICAL EXCHANGE 127 W. 4th St., New York

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

SCHOOL of ACTING

—OF THE—
CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution. Induced by Leading Actors and Managers. Fully equipped Stage for Rehearsals and Public Performances. Investigation will demonstrate the superiority of this institution.

J. H. GILMOUR

DIRECTOR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

MARSHALL STEDMAN | WALTER KILBOURNE
Formerly Leading Juvenile with E. H. Sothern | For past four years Principal Assistant to Hart Conway
ASSISTANT DIRECTORS.

Catalogue Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 202 Michigan Boulevard

THE BOSTON CONSERVATORY OF DRAMATIC ARTS

HOWELL HANSEL, Director

Write for Free Booklet of this Practical Training School for the STAGE.

Public Performances

SPRING TERM BEGINS
APRIL 22
Fully Equipped STAGE.

Address ROBERT BURNS, Secretary, 515 Tremont St., BOSTON
The educational advantages of Boston are superior to any other city.

ALL STAGE DANCING TAUGHT QUICKLY

Correct method—Opera, toe, Spanish, Buck, Wing, Jigs, Merry Widow, and Genre style of dances, skirt and novelty.

We train ACTRESS for our own dramatic co's. A splendid opportunity to become a professional.

Mr. Constantine has trained and taught John Drew's daughter, Bessie Clayton, May Irwin, Hengsten, Ruth St. Denis, Mrs. Brown Potter, Ariel Fernandez, Deyo, Adelaide—many others.

C. CONSTANTINE, Instructor. HENRY GRACEY, Manager.
N. Y. DRAMATIC CO., Office and Instruction Studio, 37 W. 4th St., New York City

ROSE EYTINGE

PUPILS PREPARED FOR STAGE, PULPIT, PLATFORM OR PARLOR.

For Time and Terms apply 254 MANHATTAN AVENUE, NEW YORK, till further notice.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Ellen George, Carlotta Johnson, Frances Starr, E. H. Sothern, Laura Kerr, Duke Keno, Graydon Harbo. Send for CATALOGUE.

48 West 52nd Street, New York.

TORRIANI SCHOOL OF SINGING

201-202 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private instruction. Address: FERDINAND E. L. TORRIANI

FREE BOOKLET

proving Singing and Oratory are but simple arts, as natural and easy as breathing.

MR. BAKWELL, 225 W. 42d St., N. Y.

The New DRAMATIC MIRROR Date Book

Seasons 1907-8 and 1908-9

Price, by mail 30 cents

Orders will be filled promptly upon application.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 5 cents, is charged. Address: DATE BOOK DEPT. 131 W. 43d St., N. Y.

ASBESTOS CURTAINS

Send for Booklet.

C. W. TRAINER MFG. CO.

25 PEARL ST., BOSTON

REHEARSING ROOMS

15-20 a rehearsal. Fine music after the show, professional choir—JOEL'S, 205 West 41st St., N.Y.C. 2 minutes West of Broadway, New York.

JOHN HENRY FREESE

Attorney-at-Law—Theatrical Specialist
35 West 43d Street
Notary Public. Telephone, 394 Bryant.

PLAYS

Large List of New Professional and Amateur Plays, Sketches, Monologues, Musical Jokes, Recitations, Make-up Gowns, etc. Catalogue Free.

DECK & FITZGERALD, 25 Ann St., N. Y.

PLAYS

for Amateur and Professional Actors. Largest assortment in the world. Catalogue free.

The Dramatic Publishing Co., 358 Dearborn St. Chicago

STAGE SCHOOL

Stage Dancing, Vaudeville, Chorus Work, Dramatic Art, Elocution, Vocal, etc. Irish Jigs, Cane Walks, Clog, BUCK, Shire, etc. (Stage Managers' Course.)

PROF. F. J. RIDGE, and others.
121 La Salle St., Chicago, Ill. (Approved of Theatrical Managers.)

Washington Heights School of Dramatic Arts

345 W. 183rd Street, New York City.
Tel. 333 Audubon. Miss JAMES BROWN CHURCHILL. A Private Training school for the stage.

PROFESSIONAL CARDS.

FLORENCE HAMILTON

DAUPHINE THEATRE
NEW ORLEANS, LA.
Management BARRY & BURKE

J. J. FitzSimmons

JUVENILES
Bank Temple Players—Chicago

Daisy Carleton

AT LIBERTY—NEXT SEASON.
Manhattan and Juvenile. Harder-Hall Stock Co.

Wm. J. Morrissey

Engaged. Light Comedy. 28 E. 12th St., N. Y.

Walter McMillan

WEAVER. Harder-Hall Stock Co.

AMY AMES

COMEDienne. Singing and Character Parts.
Address NEW YORK DRAMATIC MIRROR.

"TELL IT TO ME"

HERA KENDALL'S 2d BOOK
ALL NEW, JUST OUT

For sale on all trains and news-stands, or by mail, Mr. Address: KERA KENDALL, 3 Cadwell Ave., Bayfield Heights, Cleveland, O.

Western Dramatic Exchange

Managers wanting reliable people, write.
127 La Salle Street, near Madison, Chicago, Ill.
P. J. HILDEN, Manager.

MAY ISABEL FISK'S ACTING MONOLOGS FOR WOMEN

GROUP I. Entitled "MONOLOGS." Contains 11 monologs. Price, \$1.25, postpaid.

GROUP II. Entitled "TALKING WOMAN." Contains 12 monologs. Price, \$1.25, postpaid.

N. B.—In ordering, state which Group you want.

EDGAR S. WEBSTER & CO., 42 East 19th St., NEW YORK
Headquarters for Entertainment Literature, published and in manuscript.

TWO BIG PRODUCTIONS

Her Mad Marriage

JEAN BARRYMORE'S GREAT DETECTIVE PLAY
A proven success. Booked on the Stair & Haylin Circuit. A carload of Scenery and Mechanical Effects. Five high-class Vaudeville Acts.

A Heart of Stone

A Romantic Drama in four acts by JEAN BARRYMORE. A carload of Special Scenery and Effects. This promises to be one of the greatest successes of the season. Now Booking.

OTHER BIG PRODUCTIONS TO FOLLOW

ROSENTHAL AMUSEMENT CO. (Inc.)

640 Knickerbocker Theatre Bldg., New York City

WANTED TO LEASE

For term of years, beginning next August

A FIRST CLASS, MODERN

THEATRE

In City of not less than 200,000

Address Quick!

"THEATRE," this office

DeMILLE A Few Among Many

FOR STOCK AND REPERTOIRE

AUTHORS' REPRESENTATIVE

New Offices: Astor Theatre
Broadway and 48th Street, New York
Phone: 330 and 331 Bryant

All the Belasco-DeMille Plays,
Lady Jim, The Step-Sister, Sweet
Clover, At Cosy Corners, Cipher
Code, Genesee of the Hills, The
Sinner, and many others.

ROUTES BOOKED

Close Associations with Klaw & Erlanger,
Stair & Haylin, Julius Cahn, and
Every Circuit in the Country

J. J. COLEMAN
1021 Knickerbocker Theatre Building
Phone 1175-28 1022 BROADWAY

Representing Theatres in Ky., Min., La., Ark., Okla., Ind. Ter., Kan., Neb., Pa. and So. Dakota.

TIME TO ORGANIZE SUMMER STOCKS

For particulars write to

JAY PACKARD The Hustling Agent

Room 18, Broadway Theatre Building, New York
Tours Directed, Companies Organized. Plays Bought, Sold, Leased. Desk room for rent.
Telephone 307 Bryant. Residence phone 4418 Bryant.

Who Has a Theatre Open for a Stock Co.

STARTING IN
LATE
MARCH or
EARLY
APRIL.

TO CONTINUE
8 WEEKS OR LONGER

Arthur C. Allen,
Room 602,
110 W. 54th St.,
N. Y. City.
Tel. 1524-56th.

SEND ALL DETAILS IMMEDIATELY TO

INCORPORATE IN ARIZONA

LEAST COST

GREATEST ADVANTAGES FOR
THEATRICAL COMPANIES. No tax. No stock subscription required. ANY KIND OF STOCK PAID IN ANYTHING
OF VALUE. No demand or bonds required for public inspection. STOCKHOLDERS EXEMPT FROM LIABILITY
if our form is used. The great incorporating business of Arizona was built up by President Stoddard while Secretary
of Arizona. Laws, special blank forms and by-Laws free. Companies incorporated same day we receive reason-
able deposit on account and telegram stating name, capital and number of shares.
Reference: Any bank in Arizona.

STODDARD INCORPORATING COMPANY, Box 5 W. PHOENIX, ARIZONA



Actors' Society of America

133 West 45th Street

MEMBERS: Send me your address and receive, free of charge, a copy
of the new Bulletin.

STOKES SULLIVAN, Secretary.

JOLLY DELLA PRINGLE STOCK CO.

UNDER THE MANAGEMENT OF CLAUDE KELLY

NOTE—This is the show that played week before X'mas and X'mas week in Globe, Ariz.,
to \$27,000 gross—two banks closed and the town flooded with Clearing House script.



For Stock Companies. For Repertory Companies. For Amateurs
I have the newest and most attractive, as well as the largest assortment of
plays in the world.
Fairy Plays. Sublimation Plays. Drawing-Room Plays.
Mrs. Selig's Wax Works. Temperance Plays.
Plays for Girls. Pantomimes.
Write for my new catalogue of Theatrical Novelties, Spoken/ Guide Books,
Paper, Scenery. It is FREE.
SAMUEL FRENCH, 25 West 23d Street, NEW YORK

Established 1880

THE STAGE

Price, 2d. Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger
than that of all other English Dramatic and Musical Journals combined
May be obtained at

The International News Co.
23-25 Duane St.

Samuel French,
23-24 West 22d St.

NEW YORK

MAHLER BROS.

SIXTH AVE. and 31st ST., NEW YORK

Leading Theatrical Specialists

Headquarters for Dance Underwear

March Clearances

In All Departments.
CLOAKS, SUITS,
MILLINERY, Etc.

SHOE DEPARTMENT

Our Famous Shoes, made on the Latest Model Short
Vamp Last, for Stage and Street Wear.
Estimates cheerfully given on quantities and Company orders.

MAKE UP BOXES

SPECIAL FOR THIS SALE. 37c.
Cannot send through mail.
Prices Below Cost of Manufacture.

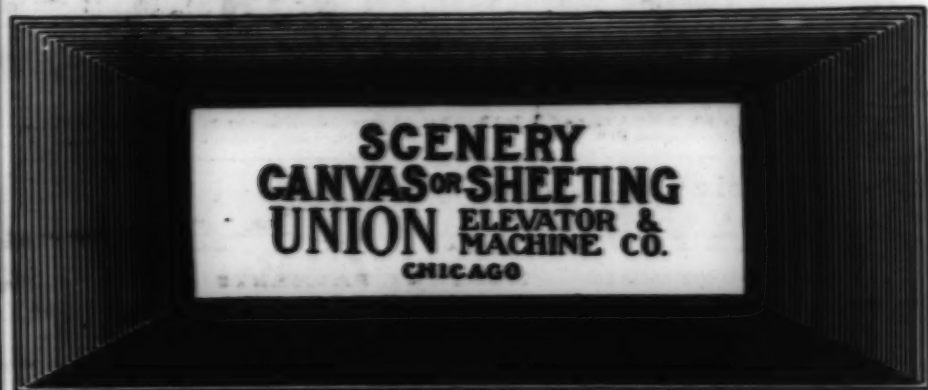
OUR COLD CREAM

Expressly prepared for the Theatrical Profession, guaranteed to be
absolutely pure and never become rancid in any climate. Put up
in Pound Screw Top Tin Cans at 45c. Half Pound at 25c.

SAMPLES OF CREAM SENT FREE

All Mail Orders must be accompanied by Money Order. None
sent C. O. D.

Send for Our Theatrical Catalogue—Mailed Free



SCENERY
CANVAS OR SHEETING
UNION ELEVATOR &
MACHINE CO.
CHICAGO

H. P. KNIGHT SCENIC STUDIOS

140th STREET, MOTT and WALTON AVENUES

Opposite New Haven Depot
Telephone 1681 Melrose

Facilities arranged for the Construction and Painting of High Grade Work at the Lowest Prices.
Painting Dept. Property Shop. 15,000 sq. feet of Storage Room. Stage for setting up and lighting sets.

NEW AND SLIGHTLY USED SCENERY ALWAYS IN STOCK

TO CLEAN YOUR FINE GARMENTS, SEE

SCHWARZ & FORGER

CLEANERS AND DYERS

704 Eighth Avenue, Near 44th Street, N. Y.
Low Rates. Best Work. Quick Delivery.
Phone 4125 Bryant. 18 Branch Stores in New York City.

GLOBE ELECTRIC CO.

419 West 42d Street, New York
EVERYTHING ELECTRICAL FOR THE THEATRE
Electric Scenic Effects—Signs

"A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1837

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

"THE ERA" is on sale outside the Knickerbocker Theatre Building and at Brentano's.

SUBSCRIPTION RATES 1 Year, \$8.00; 6 Months, \$4.00; 3 Months, \$2.00
Professional Advertisements, 6d Per Line
Inquiries and communications may be sent to "THE ERA" P. O. Box 492, New York City.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY

14 Leicester Street, W. C.

BEFORE LEAVING THE CITY place your val-
uables in the "INDUSTRIAL" fire and burglar-proof
vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses: Lexington Ave., 41st and 42d Sts.
and Offices: 1 Seventh Ave., 5th and 6th Sts.
Furniture, Gramophones, Trunks, etc., taken on fire-proof
Storage; also, if desired, packed and insured.
Safe Deposit Boxes, \$5.00 per Year.
Vanilla for Silver Trunks.
Special facilities for safe keeping of
Theatrical Wardrobes, Scenery, Etc.
ADRIAN ISLER, Jr., Treas. LAWRENCE WELLS, Pres.

SNAPPY SHOW PRINTING

It costs no more than the ordinary cheap work in the end
if you know how to do it, and we do. Our work has done.
We will originate, write, design, engrave and print
Memoranda, Business Cards, Window Cards, Book Cards, Col-
ored Pictorial Post Cards, or any other Novelty in the
show printing line. Out-lets and Lithographs reproduced
in colors for small work.

THE NYVALL PRESS

42 West 41st St., N. Y. (near Broadway)